

TWENTY-EIGHT PAGES



# THE NEW YORK



# DRAMATIC MIRROR

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SIR CHARLES WYNDHAM.



## THE MATINEE GIRL



**S**HALL I go on the stage? The old question was asked for the million and first time last week, and there will be more questions this week, still others next, and there will be no cessation until the stage shall be no more. That is quite as it should be. The choice of a life profession should be a matter of reflection, not of impulse. A misfit vocation is one of the grim, every-day tragedies of life, no less grim because every day, and he who has in his work one of his great affections has eliminated half of the hardness of existence.

"L'Enfant" writes from Milwaukee:

**My Dear Matinee Girl:**

Having read your courteous and friendly remarks regarding the letter you received from "A Chorus Man," I have gathered up my courage and am going to try my luck. I am just nineteen—am a Westerner—having been born in Chicago. Now I want to be an "actor lady" and every one says "Go East." But it is necessary for me to earn my own living. Will I stand any chance if I go East? I don't know any managers, make a good appearance; speak French, dance, sing and play.

The stock company here offers so little that it would be impossible to even dress the part. I love the work—would willingly slave to do it. Do please advise me. Yours, L'ENFANT.

**My Dear Enfant:** Don't. That is, don't come to New York with no other assets than a good appearance and a few untried accomplishments. Your chances for success in such event are as good as those of a cork in midocean for going ashore. I might write reams and bankrupt you with excess postage, telling you of hunger, and hall bedrooms, and horrors multiplied by horrors, laying the scenes of all my stories in New York, but it would not be polite; and let us never paint disheartening pictures unless we must. Please don't. That is all.

First, be sure that you have the "call to the stage," that Wilton Lackaye says is the only thing that makes it tolerable. "The rewards are so few and so often go to the unworthy that the only thing that makes it tolerable is the call, 'the vocation,' as the Romanists put it," he said of his profession. Don't mistake a passing hysteria for a summons to one of the greatest professions. Don't fancy that because some one who admires you says you are graceful you only need a chance to play Camille or Juliet and astound the world. The Cherry Sisters took themselves seriously a decade or less ago, when your ruffled pantalets showed below your frock. Perhaps you have forgotten, or never heard of them. Not so the public that appreciated them with cabbage heads and other garden relics which were hurled against a protective screen. My dear Enfant, the Cherry Sisters were as deeply in earnest as yourself, but they are raising their own beets and cabbages somewhere in the West, and have perforce retired from the feverish life along the footlights.

Don't mistake your ardent admiration for a leading woman's personality or her part for a resignation to her live-in-a-trunk, one-night-stand life on the road. Don't think that because you enjoy fine sentiments and finer clothes, your longing for them might not be satisfied by your marriage to a successful shoemaker. Be very sure you want to be an actress, and then wait a year or two to make absolutely sure that you are very sure. Meanwhile you may marry, and marriage cuts the Gordian knot of many a woman's ambitious problems.

If, when you have waited the year or two, you will write me that you are quite sure, very sure, absolutely sure, sure without a doubt, and better than sure, certain, that you want to be an actress, with or without a husband, I will be glad to tell you how to go about trying to go on the stage. But, my dear Enfant, I hope you will write me instead to say that you have "married the dearest fellow in the world and intend to live happy ever after." Believe me, happy wifehood is the supreme vocation for women.

From Omaha came this:

**My Dear Matinee Girl:**

I am taking the liberty of addressing you without the formality of an introduction, but I am sure you will forgive me when I tell you that I am an ardent admirer of yours. Now, I'm not a man, so don't think this is a mash note. I am a girl twenty years old, who works for a living and is very much interested in things theatrical.

I know you must receive a great many letters of all descriptions, but I simply could not resist the temptation to tell you how much good your bright little articles do me each week. I work in a large office where a great many stenographers are employed, and, naturally, there is a great deal of jealousy and hard feeling shown among the girls. I try so hard to be above the petty little things of everyday life, and one of the girls and myself have a little chat every morning, and each promises the other that she will try to live for that one day up to the very best that is in her. It's hard, and we don't always succeed, but it's worth something to ourselves to know that we've tried. Generally about the last of the week I get discouraged, and then *The Mirror* reaches me, and the first thing I do is to read your column. It has the same effect as a brace has on a man.

Besides helping keep me out of the blues, it keeps my ambition alive, for I have some ambition. I don't propose to pound away my life at the keys of a typewriter, although I have a good position. I intend to go into the profession some day, and as I know that I can never do anything in that line away out West, I am going to work hard this Winter, deny myself lots of little things, and by the time Spring comes I will be able to go to New York. Don't tell me that it is hard work and not the pleasure it seems from the front, for I know all that. I have studied this question for some years and have seen theatrical life from behind the scenes as well as from the front, but still I am determined to get there.

Thanking you again and again for the bright articles which you contribute, and asking your pardon for intruding upon your time, I remain very sincerely,

There follows a sturdy German name that inspires as much confidence in the writer as does her sane and wholesome letter.

There is the fine, strong ring of true metal in this girl's letter. She heads off a multitude of

"Don'ts" with "I intend to go into the profession some day, and as I know that I can never do anything in that line away out West, I am going to work hard this Winter, deny myself lots of little things, and by the time Spring comes I will be able to go to New York. And don't tell me that it is hard work and not the pleasure it seems from the front, for I know all that. I have studied this question for some years and have seen theatrical life from behind the scenes as well as from the front, but still I am determined to get there."

And you will. You have the spirit that wins and have acquired the mental habit of getting there. They are invaluable. When a young person is as determined as yourself, there is but one course for croakers and all others to take. We must help her to do as pleasantly as possible what she is sure to do in some way.

Think over a few humble suggestions, my dear, from one who knows, but will not harrow you with hundreds of tales of unappreciative managers, of stranded companies, of uncollectible salaries, of traveling on your trunk and of "hanging up landladies." Get to start in the West if possible. New York has no patience with beginners. It holds the idea, more or less justifiable, that ambitious young persons should wear off their professional rough edges before coming to this busy and haughty burg. Try to get work as an extra while you are increasing that little pile that shall bring you to the metropolis in the Spring, or later. Don't scorn the idea. It was while she was a walking lady in her brother-in-law's (Oliver Doud Byron) company, that Ada Rehan attracted the attention of Augustin Daly, who was looking for star matter, and got it.

To have been enough on the stage to learn that the hands and feet are not silly superfluities fashioned by the Creator in a careless moment, and to be able to walk on and off the stage without the sensation of having balls and chains attached to your legs, is valuable in the cold, managerial eyes of your trunk and of "hanging up landladies." If you can attach yourself to a Western stock company for one or two, or even three, seasons, that will be well. It will develop your own confidence and inspire it in that frowning Jove, the manager.

When you invade New York, come with plenty of ammunition for your siege. You should have experience, letters from persons whose business or professional standing entitles them to enough influence with managers to secure an audience, and money enough to enable you to live comfortably for much longer than you expect. And bring, besides all these, an inexhaustible supply of the splendid grit that has captured my fancy in your letter. You will need it for the invasion.

Bring, too, the philosophy at which you hinted. I like the idea of that covenant every morning between you and the girl who, like you, wants to live up to the best that is in her every day. "It's hard, I know it. And we don't always succeed." Of course you don't. "But it's worth something to know that we've tried." It's worth nearly everything. Next to the merit of standing forever on a pedestal is that of scrambling back upon it as quickly as possible after a fall. Life and progress are a series of stumblings and recoveries of balance, and worth is not in remaining forever upright, but in getting back into normal position as quickly as may be, and that without whimpering over the fall.

In the "Second Fiddle" is a girl named Mary Bacon. The Johnnies may not think her pretty and perhaps she doesn't block her way to the Subway with offers of cabs, but she is a wholesome girl with big, womanly eyes, and she has learned the fine art of standing still well. She plays the milliner, and has to listen interestedly for many minutes to Othello tales by Louis Mann, and she does it with admirable unobtrusiveness and repose. The late L. Du Pont Syle, the learned dramatic critic, said that the art of standing still, after temperament, is a chief requisite of a good actor. My hand, Mary!

THE MATINEE GIRL.

## THE CHILDREN'S CHRISTMAS FESTIVAL.

The annual Christmas Festival for the children of the stage will be given this year as usual at Tony Pastor's Theatre and Tammany Hall. The women of the committee met last week, and Mrs. E. L. Fernandez was again selected president and Mrs. Antonio Pastor, vice-president. Among those present at the meeting were: Truly Shattuck, the tragedienne, Marguerite St. John, Bijou Fernandez, Kenyon Bishop, Mabel Hill, Mrs. E. Rosenbaum, Mrs. M. Scott Paine, Mrs. C. Ealing, and others. There will be a grand vaudeville entertainment for the children at Pastor's Theatre, a banquet in the lower hall and three mammoth Christmas trees in the large hall for the children who are actually employed on the stage. None but stage children actually known to the committee are to be admitted. No tickets are sold under any circumstances, the affair being solely for the youthful toilers of the stage, who by reason of their employment, are denied the joy and cheer of Christmas at home. There are at present engaged in various capacities on the stage and in the theatres about 400 children, to whom the holidays are but days of toil. Many of these little people are bread-winners for younger brothers and sisters. Toys and gifts are seldom their portion, save when thoughtful friends dispense sweet charity. This festival was inaugurated in 1882 and has always been given in Tony Pastor's Theatre, who generously donates each year. Many well-known society people contribute annually, and the president of the Children's Society, Commodore Gerry, is, and has been, one of the most generous patrons.

## POLICEMEN PRESENT A PLAY.

An audience of about 6,000, at \$1 a head, filled the Grand Central Palace, to the bursting point on Tuesday evening last, when a play called *Under the Green Lamps*, written for the occasion, was presented by members of the New York police force for the benefit of the band attached to the department. The drama, which was a picture of real life in New York, was written by Newton MacMillan and Paul Armstrong. The scene is laid in the Tenderloin police station, and the characters introduced are those that appear there every night in the week. A bit of pathos was introduced at the end of the play to show that the bluecoats have hearts as well as helmets and brass buttons. It is needless to say that the presentation met with the emphatic approval of the audience.

## HACKETTS TO PLAY TOGETHER.

James K. Hackett and Mary Mannering are to play together next season in *The Prayer of the Sword*, a romance in blank verse by James Bernard Fagan, which has been running at the Royal Adelphi Theatre in London since September.

Mr. Hackett secured the American rights to this play, thinking it a play in which both he and his wife will be successful. Since he began to direct his own affairs he has been on the lookout for a play in which they could appear together.

The scenes are laid in Italy in the year 1500, and it affords opportunities for beautiful scenic effects and costumes.

Mrs. Hackett will not join her husband until her contract with Frank McKee expires.

## ENGAGEMENTS.

Edwin Maynard and Lucile Loring, for Dan Sully's company.

Frank Worthing, to play an eccentric comedy part in Pinero's *A Wife Without a Smile*.

For El Capitán, William H. West as El Capitán; Alice Millard as Margana, also Edna Gardner, Ella Peabody and J. H. Chapman.

## REFLECTIONS

Louis J. Epstein, of Bennett-Moulton company, A. P. Reed, manager, was recently elected a member of the Medina, N. Y., Aerie of Eagles.

Robert Downing and his company will produce *The Gladiator* in Brooklyn the week of Dec. 19, and will continue to play it the rest of the season. Mr. Downing has played this part over 3,000 times. As *The Gladiator* is still in demand, he has shelved *Ingomar*, and presents *A. Squmet's* creation in its stead. P. P. Craft will manage the tour.

Willie Collier, who has never before acted outside of America, will play *The Dictator* in London next Spring and Summer. Kyrle Bellew in *Raffles*, and William Gillette in a new piece of his own, will also play in London next Summer.

Kelcey and Shannon are likely to soon produce an old play—Bronson Howard's comedy, *Young Mrs. Winthrop*.

Virginia Harned will have acting of a robust type to do in *Jane Shore*, which she is preparing to act. Mrs. Scott Siddons, Genevieve Ward, and Ada Cavendish have all tried the role of this mistress of Edward IV of England.

E. H. Sothern and Julia Marlowe will next season add *Macbeth*, *The Merchant of Venice* and *The Taming of the Shrew* to the Shakespearean plays that they are now acting.

Maude Adams follows John Drew at the Empire on Dec. 26, beginning with a revival of *The Little Minister*. Later she will probably act *Rosalind in As You Like It*, and may try *Op' o' My Thumb*, a simple little play that London liked last season.

Der Hochtourist is being translated into English, and will probably be seen at one of Charles Frohman's theatres within two months.

Anna Held is so pleased with a statuette of herself which she recently had made in clay that she will have it reproduced in silver, and it will be used as a Christmas souvenir.

Helen Tree-King has closed with the Uncle Josh Spruceby company as leading woman, and is in Columbus, Ohio, to sue the American Express Company for \$1,500 damages.

Helen Grantley, in Martha Morton's *Her Lord and Master*, which was once used by Herbert Kelcey and Effie Shannon, is to make her New York debut as a star in March.

George D. Young and Mrs. Young and Ed Branch have joined the Lyceum comedy company.

Mr. and Mrs. Hal Denton closed with the Lyceum comedy company Nov. 29, and are spending a few weeks in Chicago.

A benefit performance is being arranged for the family of John Cavanagh, the policeman who was killed while performing his duty on Nov. 9. It will be given on Dec. 20, at the West End Theatre.

Louise Gunning will resume her role in Boston in the Edwards-Stange comic opera, which has been sung by Helene Frederich.

Taps has been acted in Paris at Antoine's under the title *Discipline*. The audience did not murmur at seeing German uniforms on the stage for the first time since the Franco-Prussian war.

David Higgins celebrated the three hundred and fiftieth performance of *His Last Dollar* at the American on Nov. 28 by the distribution of silver-mounted inkstands.

Edward Terry will open at the Princess in *The House of Burnside* on Dec. 24. He will arrive in America on Dec. 17 with his own company.

Isabel d'Armond has succeeded Toby Claude in the role of Isabelle Mashaway in *The Baroness Fiddlesticks* at the Casino.

Andrew Mack and his company will sail from San Francisco on March 10 for Australia, appearing on April 8 in Sydney with *The Way to Kenmare*.

Charles Frohman will produce Pinero's dancing doll farce, *A Wife Without a Smile*, at the Criterion about the holidays. Among important players engaged are Frank Worthing, Ernest Lawford, Margaret Illington, Elsie de Wolfe, and Esther Littell. From England will come Flossie Wilkinson, ingenue, and Jack Barnes, who has been with Mary Anderson and Sir Henry Irving. The company is being rehearsed by William Seymour.

H. S. Northrup is now playing the leading heavy part in Henry W. Savage's *Common Sense* Brackett.

Tolstol has written a letter to Queen Elizabeth of Roumania (Carmen Sylva), saying that owing to circumstances over which he has no control he cannot visit her as promised. From this his friends surmise that he is a prisoner of the Czar in his own house, subject to administrative surveillance.

Lomprier Pringle has been specially engaged by George Edwards, manager of the Lyric Theatre, London, to fill the role of Lefebre in *The Duchess of Dantzic*, to be presented at Daly's by the Lyric company on Jan. 16.

The Rutland Opera House, of Rutland, Vt., has been leased for two years to T. A. Boyle and Philip H. Brehrer, who will act as local manager. It will be thoroughly overhauled and provided with fire escapes.

Charles A. Mason, of Mason and Mason, will be seen in New York early in the new year as the comic burglar in a new musical comedy called *Fritz and Snitz*.

Pearl Stanley has gone to San Francisco to spend the Winter with her mother.

Jess M. Frysinger, formerly with the Mitten-thal Brothers, is looking after the press work and also has charge of the Grand Opera House Programme, Chester, Pa.

Sam Thorne, who is appearing as star in *The Peddler*, will be starred in a new play next season by Sullivan, Harris and Woods.

Mrs. Willis P. Sweatnam has donated a magnificent imported cut glass bowl to the P. W. L. Bazaar.

Edna May has joined the Professional Women's League.

Blanche Ring has been divorced from her second husband, James Walker, Jr., of Somerville, Mass. A divorce nisi was granted Walker by Judge Stevens at Lowell a few days ago.

At the one hundred and twenty-fifth performance of Mrs. Wiggs of the Cabbage Patch, which comes on Dec. 17 at the Savoy, copies of the book from which the play was made will be the souvenirs.

Rose Coghlan has begun rehearsals for her second starring tour in *Diplomacy* Howard Kyle will play Henry Beauchere. The tour, under the direction of George H. Brennan, will begin on Dec. 26 at Norfolk, winding up in New York next Spring.

Francis Wilson begins his starring season under Charles Frohman's direction in Chicago during Christmas week. The play will be *Cousin Billy*, a three-act farcical comedy by Clyde Fitch. It will be brought to New York early in the new year.

Robert T. Haines recently signed a contract with W. H. Wilkinson to appear as a star. He will appear on Jan. 2 at the Berkeley Lyceum Theatre in *Once Upon a Time*, a romantic comedy written by his wife, Genevieve G. Haines, who is also the author of *Hearts Adrift*. Mr. Haines has been leading man for Viola Allen, Mrs. Flske, and Blanche Bates.

The Stadium Company of New York was incorporated recently for the purpose of manufacturing and dealing in machinery and ap-

paratus used in the operation of places of public amusement. The capital is \$1,500,000, and the men interested on Nov. 1 purchased Steeple Chase Park and adjoining property in Coney Island. The directors are Max Rosen, Floyd C. Thompson, Myer Nussbaum, Gates Hamburg, and William Lodge, of New York; and John P. Calder and Joseph P. Coughlin, of Albany.

Alyce Lovelace has recovered her health and rejoined the Hopkins' Stock company in Memphis, Tenn.

Walter V. Coyle closed with Rowland and Clifford's Over Niagara Falls company owing to the illness of his mother. Her death occurred Nov. 19.

James K. Hackett has secured through his London representative, Frank R. Mills, the American rights for *The Walls of Jericho*, the new play by Alfred Sutro, which is said to score the smart set and the aristocracy of London. The play has been a great success in London, as played by Mr. Boucher and Violet Brough, and competitor for the American rights has been strong. It has not yet been decided who shall play the role in which Miss Van Brough was so successful in London, in the New York production of the play.

Kirke La Shelle denies the report that he was to take the place of the late Fred R. Hamlin in the theatrical firm of Hamlin, Mitchell and Fields. He declares that his own interests are all that he can look after, and that he has no desire whatever to take any part in the affairs of Messrs. Mitchell and Fields other than to be of any possible service to Mrs. Hamlin, who has been a friend of the La Shelle family for many years.

Arthur T. Prescott, well known as the promoter of the Loop the Loop system of amusement at various places, and J. Frank McCormack, who did business under the firm name of Arthur T. Prescott, Amusement Manager and Promoter at 1133 Broadway, have filed a petition in bankruptcy, with liabilities \$13,784 and nominal assets \$17,350.

The New York Theatre, on Dec. 26, when Home Folks, by C. T. Dacey, will be produced, will become a "popular prize" house.

Mrs. Adele R. Lederer has obtained a divorce from George R. Lederer. Justice Blanchard in the Supreme Court has handed down a decision confirming the report of the referee, awarding Mrs. Lederer the divorce, the custody of her son, and \$150 per month.

Gus Hill's enterprises have been incorporated under the laws of the State of New York as Gus Hill's, with a capital of \$10,000. The incorporators are Hollis E. Cooley, William F. Metz and Gustave Hill. The stated object of the corporation is to present plays.

Ada Rehan has sent to Lillian Russell, with her compliments, the screen she used in the production of *The School for Scandal* at Daly's Theatre. Miss Russell will use the handsome tapestry screen in her production of *Lady Teazle*.

Janet Priest, of *The Maid and the Mummy*, was recently entertained at a series of teas and luncheons by the newspaper women of Columbus, O., and by her Delta Delta Delta sisters of Ohio State University. Nan Cannon, of the Columbus *Citizen*, and Clara Markeson, of the Ohio State *Journal*, were hostesses Thursday at a luncheon given for Miss Priest, the guests being theatrical writers of the Columbus press.

Henrietta Crosman will begin her fourth New York engagement in Sweet Kitty Bellairs at Proctor's Fifth-Eighth Street Theatre on Dec. 12.

Frank Mills, one of the foremost leading men on the London stage and well known in New York, has been engaged to support Eleanor Robson on her coming American tour in *Merely Mary Ann*. Ernest Mainwaring, who was in the American support of *Marie Tempest*, has also been engaged for Miss Robson's company. The company will appear immediately after their arrival in New York on Dec. 22 at a special welcome home matinee to be given at the New Amsterdam Theatre.

Madame Rejane will be the star attraction at a delightful entertainment which is being planned by James H. Hyde for Jan. 31 at Sherry's. The ball-room will be transformed into a theatre and the actress and company will present one or two one-act comedies.

Josie Haines, who for the last two seasons has been playing the double role of Angelina and Bridget in *An Orphan's Prayer*, retired from that company in Los Angeles, Nov. 19, to remain in California for the Winter.

The death of Mrs. Gilbert narrows down the number of elderly actresses to three: Mrs. W. G. Jones, Mrs. Sol Smith and "Aunt Louisa" Eldridge. Each of these old ladies has passed the three-score and ten which is considered the allotted time for usefulness, but each of them is still hale and hearty and apparently able to entertain us for many years to come.

Kathryn Osterman has completed her plans for starting out in the early Spring in *The Girl That Looks Like Me*.

A. H. Woods, the theatrical manager, has leased the Olympic Theatre, at 130th street and Third avenue, for a term of years. He will improve the house and open it after Christmas, devoting it to melodrama, with a weekly change of bill. About twelve years ago the house was known as the Mount Morris Theatre.

Robert T. Haines will open as a star at the Berkeley Lyceum Theatre in *Once Upon a Time*, a romantic comedy of Spanish life, written by his wife, Genevieve G. Haines, author of *Hearts Adrift*. In the last five seasons Mr. Haines has been in the support of James O'Neill, Viola Allen, Mrs. Flske and Blanche Bates.

Oscar Wilde's play, *The Duchess of Padua*, is being given for the first time in Germany at the Hamburg City Theatre, Berlin. Carl Hagemann, the German biographer, says that the play was produced in New York in 1891.

Augustus Pitou, Jr., road manager of The County Chairman, resigned Dec. 5 and will leave the theatrical business to enter commercial pursuits. At the close of the performance of the County Chairman, the members of the company called Mr. Pitou to the stage and presented to him a seal ring.

Oscar Hammerstein last week got tired of having himself arrested, and secured a temporary injunction against the city officials who have been interfering with his attempts to erect a portico at the entrance of Lew Fields' Theatre, of which he is the owner.

## THE THALIA TO TRY THRILLERS.

The Thalia Theatre, known for years as the Bowery Theatre, and long a home of the drama in Yiddish, is to go back to English melodrama. A. H. Woods, who is making this class of productions profitable at the Windsor, across the street, has leased the old playhouse for five years. He will take charge next July, when his lease on the Windsor runs out. The Windsor will go back to Yiddish plays.

Since the days when the Bowery was the real place for melodrama the Thalia has been under many managements. For a time it was given over to German plays and then to Yiddish.

## NEW THEATRE IN BROOKLYN.

Work will be pushed on the new theatre in Brooklyn, at Hanover place and Livingston street, to be known as the New Montauk. Ex-Senator William H. Reynolds, who has been striving against Mrs. Isabel Sinn-Hecht to secure the next year's contract for producing the Theatrical Syndicate's plays in Brooklyn, announces that he has obtained the contract and that the new theatre will be opened on Sept. 17, 1905. It will have a frontage of 100 feet on Hanover place and will be 80 feet deep on Livingston street. The seating capacity of the house will be 1,800.



## SAN FRANCISCO.

Senator.  
OSCAR SIDNEY FRANK.

## KANSAS CITY.

On December 22-23, the two minstrel troupes held the boards at the Grand 4-10 and played to big business throughout the week. The Inimitable Lew was there with his feet, to use a slang expression, while his subvocal, automobile, and airship served as excellent vehicles for his imitative, large snorting and various other musical effects. The large snorting of well known minstrelsy's copy artists contributed to the entertainment and all were well received. Mart Van Bergen, a Kansas City boy is one of the smartest of the co., and his song, "Longine for My Old Kentucky Home," was one of the big hits of the night. Other songs were "The Old Bridge" by O'Brien Johnson, John King, Manuel Roman, and William Hallett probably deserve the most praise. The show

D. KEEDY CAMPBELL.

## DETROIT.

Bryan Douglass, in An American Citizen, 11-17.  
A. FRANCIS.

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**MINNEAPOLIS.**

## MINNEAPOLIS.

Ferris Stock of St. Louis, who found another role well suited to his personality, a role which he handled capably. Lewis Stone gave away one of his admirable performances as Connel Hartley. We always expect nothing good from Mr. Stone, and were never disappointed in "The Other Chum." Lynus Brown, was acceptably presented as Charles Lindholm. William H. Murdock, as Marshall Mendoza, War Minister, was convincingly "bad." His disposition we mean, not his acting, as Connel Barbe Ernest was a good captain. Morole, Charles, was a good guard, and Leslie Morosco as Riaz, had little to do; but that little was done well. Lawrence Barbe was a good Prince Konrad. Florence Stone made

DENVER.

**LOS ANGELES.**

**MONTREAL.**

The Frank L. Perley Opera co. opened at H. Maistr's 5 to 5 1/2 business in a new opera. The G

## MONTREAL

with a genuine sense of humor. Could higher praise be given? Her fun was spontaneous from start to finish. Henry Bergman as Foscari and George Fawcett as Hodge were excellent. Our old friend Joe Miron, with his fine base voice, scored a hit as the bandit. Alice Dovey was a charming Cheryl. Walter Jones, another old friend, was a humorous Clancy. Fletcher Norton and Alice Hosmer did good work as the pretty and well-matched couple. The opera beautifully staged. Raymond Hitchcock in *The Yankee Consul* 12-17. The tuneful and ever popular Fortune Teller opened at the Academy 5 to fair business. The piece is well staged, and the tuneful numbers went with as much

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swine as ever. Elsie Janis, who is featured, appeared as Madame Pomponi, and in the second act gave her imitations of singers and actors. These were capital and it seemed as if the audience could not have enough of them. She was encored again and again. Doris May, who was excellent in the part created by Alice Nelsen. Grafton Baker, a handsome comedian, Edward Metcalfe was a fine Sander, while Herman Hiebsberg, James McElhern, and Phil Branson made a humorous trio of comedians. Liberty Belles 12-17. The Royal. For those who like their thrills to come quick and are not too particular about originality or possibility it is an entertaining show. Lilian Longmore was the wronged heroine, Sol Solomon as the villain, Conrad Casper as the villain, and the comedians George W. Barry and Max Edward Walford looked after the comedy element. For His Brother's Crime 12-17. Blon's Le Bon Juge, an amusing and brilliantly presented comedy, is the bill at the National. It is a La Marsillaise in the bill at the National. It is an interesting patriotic drama.

**MILWAUKEE.**

Vladimir de Pachmann will appear at the Pabst for one concert 8. CLAUDE L. N. NORRIE.

**LOUISVILLE.**

Robert W. Brown, who read the memorial address before the Philadelphia lodge of Elks in that city in 1921. Exalted in the Elks Lodge, No. 1234, and a prominent member mentioned as the next Grand Master of the National Order.

Interest continues in the project conceived and promoted by Manager James B. Camp in the erection of a large auditorium hall, planned at what was then the Elks lodge, for social gatherings and banquets, and in which there will be provision for the representation of the high-class theatrical, musical and operatic attractions with which Mr. Camp's name has been identified for so many years. It is believed that the scheme will be carried to a successful issue, a



bert Brothers, mgrs.; C. C. Collin, res. mgr.): Ann Russell in Brother Jacques 2: one of smallest gate receipts of season; story proved interesting; Miss Russell delighted her audience with her charming impersonation. Secret of Polichinelle 3: sincerest ki-







Longest, m. g. Railroad Jack Nov. 27; fair house and performance. Sandy Bottom 28 pleased satisfaction. Richard Golden in Common Sense Brackett 30; most pleasing production. Quincy Adams Sawyer 1-3; good house. Ole O'Leary 4. Chicago. Ladies Entertainers 6. Faust 7. At Con. Hollow 10. Lew Dockstader 15.

**ELMORA**.—WISNER OPERA HOUSE (Gilman and Kenney, mgrs.): Walker Whitehead 6; Elias Day 14; Irma Opera co. 17.—ITEMS: Walker Whitehead co. dedicated new opera house at Wells, Minn., 5.—Ed. E. Foster, of Iowa Falls, was guest of friends here 6 and witnessed David Garrick's Love by Walker Whitehead co.

**CENTERVILLE**.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): At Old Cross Roads Nov. 30; good business; well liked. Irish Pawnbrokers 2; large, enthusiastic audience; well pleased. Rip Van Winkle 3; good business; light. Walker Whitehead in David Garrick's Love 8. Two Orphans 9. Mahara's Minstrels 14.

**PERRY**.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Ole Olson 1; fair business and co. Marie Walwright in Twelfth Night 12; advance sale good. Romance of Con. Hollow 14. Mahara's Minstrels 26. Deila Prince in Sultan's Sister 29.—ITEM: License on Grand has been reduced from \$75 to \$25.

**CHEROKEE**.—GRAND OPERA HOUSE (Frank T. Brunson, mgr.): Sandy Bottom Nov. 26; good co.; fair house. Quincy Adams Sawyer 2; excellent co.; good house. Dora Thorne 5. Porter J. White in Faust 10. Romance of Con. Hollow 12. Traveled co. 17. Holy City 23.

**OSKALOOSA**.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): Mahara's Minstrels 5; fair business. Irish Pawnbrokers 6; good business. Was She to Blame 13. Thomas Jefferson in Rip Van Winkle 16.

**IOWA CITY**.—OPERA HOUSE (J. N. Coldren, mgr.): Over Niagara Falls 3; light house. Wife in Name Only 6; small house. Marie Walwright in Twelfth Night 7; fine sale. Mahara's Minstrels, first of season, 8. Eldon Holden 13. Con. Hollow 17.

**CHARLES CITY**.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): A Doll's House Nov. 22; fair business; failed to please. Sign of the Cross 4; excellent co. and business. Rutledge Stock co. 11-13.

**CINCINNATI**.—U. M. W. A. OPERA HOUSE (Sam Bally, mgr.): Kingsley-Russell Comedy co. 1 in Two Rich Men 1; good business; good co., being old time favorites here.

**KROOK**.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): James J. Corbett in Pals pleased topheavy house Nov. 28. Jeffersons in The Rivals 6.

**CLARINDA**.—HAWLEY OPERA HOUSE (J. D. Hawley, mgr.): Dora Thorne Nov. 30; light house; good performance. Railroad Jack 3 pleased large audience.

**SPENCER**.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): Way Out West Nov. 30; fair performance; topheavy house. Irma Opera co. 6. Earl Doty in The World 9. Holy City 27.

**DECORAH**.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Sign of the Cross 1; good performance; satisfactory business; receipts, \$479. Erickson Concert co. 8. Arizona 3.

**LE MAR**.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Quincy Adams Sawyer Nov. 22; splendid co.; good business. Porter J. White in Faust 9. The World 12.

**OSAGE**.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Bostonian Ladies' Orchestra Nov. 26 pleased capacity. Irma Opera co. 28; co. fair; failed to please. Power of the Cross 8. Ingomar 9. NEWTON. LISTER'S OPERA HOUSE (A. Lister, mgr.): Irish Pawnbrokers Nov. 30; fair house; best farce comedy of season.

**ALGONA**.—CALL OPERA HOUSE (C. C. Call, mgr.): Andrews Opera co. Nov. 30 in Birds of a Feather; good and highly pleased audience.

**ONAWA**.—OPERA HOUSE (William D. Brown, lessee and mgr.): Two Married Women 5; specialties good; business light. Holy City 20.

**FAIRFIELD**.—GRAND OPERA HOUSE (Lou Thoma, mgr.): Irish Pawnbrokers 5; large and well pleased house. Mock Sod All 21.

**INDEPENDENCE**.—GIDNEY OPERA HOUSE (C. E. Ransier, mgr.): Sign of the Cross Nov. 30; good co.; small house.

## KANSAS.

**TOPEKA**.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Richard Golden in Common Sense Brackett Nov. 29; delightful performance; ovation for co. and play; light business, owing to Elks' Minstrels at Auditorium. A Millionaire Tramp 30; fair co.; good business. An Orphan's Prayer 3; fair performance; good house. Bunch of Keys 4; good co. and business. Side Tracked 5. Rudolph E. Magnus in Everyman 7. Why Girls Leave Home 8. Sandy Bottom 9. Village Parson 10. Dockstader's Minstrels 11. William Collier in The Dictator 12.—AUDITORIUM: Excellent business at opening of Elks' Minstrels 28, increased to capacity 29; genuine hit.—ITEM: Severe criticism occupying front page positions in Topeka evening paper of exorbitant prices for local managers charge public to see popular price attractions still continues, and we are safe in saying that this advertising has repeatedly caused our local managers to put that old familiar S. R. O. sign in a prominent position.

## DAVID J. AUGUST.

**CHANUTE**.—HETTRICK THEATRE: Maloney's Wedding Nov. 29; poor co. and business. William and Joseph Jefferson in The Rivals 2; finished performance; strong co.; fair business. On Bridge at Midnight, matinee and business. Bunch of Keys 4; fair co. and business. Bunch of Keys 10. Glittering Gloria 12.—WILLIAMS' OPERA HOUSE (F. Lee Williams, mgr.): Peggy from Paris 3; good performance and business. Sign of the Cross 4; poor co.; empty seats. Peck's Bad Boy 7. Alphonse and Gaston 8. Village Parson 9. Zingara 10.

**PITTSBURG**.—LA BETTE THEATRE (W. W. Bell, mgr.): On Bridge at Midnight 2; large house; well pleased. Peck's Bad Boy 3; good co. and house. A Legal Wreck 5. Village Parson 6. Sign of the Cross 8. Side Tracked 9; account error in booking will show same night. Thou Shalt Not Kill 9. Bunch of Keys 10. Alphonse and Gaston 13. Boy Wanted 15. Chas. Hanford 16. Sandy Bottom 17. Chase-Lister co. 19, 20.

**IOA**.—GRAND THEATRE (C. H. Wheaton, mgr.): Joseph Jefferson, Jr. in The Rivals Nov. 29; pleased large crowd. Lyman Twins 30; fair attraction; light house. On Bridge at Midnight 1; fair performance; light house. Peggy from Paris 3; excellent co.; good business; good house. Bunch of Keys 7. Side Tracked 10. Alphonse and Gaston 12. Sandy Bottom 13. Lyric Opera co. 16. Hans Hanson 17.

**WICHITA**.—CRAWFORD THEATRE (E. L. Martling, mgr.): Why Girls Leave Home Nov. 29; good co. and business. Bunch of Keys 1; fair co. and business. Peggy from Paris 1; excellent co.; pleased S. R. O. Sign of the Cross 2; poor co. and business. Alphonse and Gaston 3; fair co. and business. Lyric Opera co. 28. Quincy Adams Sawyer 29. Kansas Glee 30.

**BURLINGTON**.—MIDLAND OPERA HOUSE (Edginger and Murry, mgrs.): Lyman Twins in At the Races Nov. 29; excellent co.; packed house. Lady of Lyons 2; good co.; poor house. Was She to Blame 3; good co.; poor house. Bunch of Keys 6. Beach and Bowers' Minstrels 14. Peck's Bad Boy 19. Little Swede 21.

**ARKANSAS CITY**.—FIFTH AVENUE OPERA HOUSE (G. B. Cornish, mgr.): Marriage of Kitty Nov. 29; good business; attraction; good co. and business. Alphonse and Gaston 1; poor co. and house. Sign of the Cross 3; fair co. and house. Lady of Lyons 14. One Widow Won 16. Walker Whitehead 19. Desperate Chance 20. Bunch of Keys 22. Peck's Bad Boy 27. Her Only Sin 29.

**PARSONS**.—EDWARDS' OPERA HOUSE (W. C. McKee, mgr.): Lyman Twins in At the Races Nov. 28; big business; co. very fair. Peck's Bad Boy 30 seemed to please big audiences. Village Parson 3; good performance; well filled house. Bunch of Keys 8. Sandy Bottom 15. McDermott and Diamond's Minstrels 17.

**OTTAWA**.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Jeffersons in The Rivals Nov. 30; excellent performance; good business. William Owen in Lady of Lyons 1; light business; deserving of better patronage. Peggy from Paris 5; one of finest performances of season; large and well pleased audience.

**LAWRENCE**.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): On Bridge at Midnight Nov. 29; fair co. and house. An Orphan's Prayer 2. Bunch of Keys 3; good co. and business. Side Tracked 6. Why Girls Leave Home 12. Thou Shalt Not Kill 13.

**HORTON**.—HIGHT STREET OPERA HOUSE (Bailey and Fox, mgrs.): William Owen in Lady of Lyons Nov. 22; good co. and business. Moonlight Daughter 25; good co.; fair business. Sandy Bottom 5; good co.; fair business. Why Girls Leave Home 9. Marie Walwright 22. Railroad Jack 23.

**FORT SCOTT**.—DAVIDSON THEATRE (Harry C. Erlich, mgr.): Joseph, Jr., and William W. Jefferson in The Rivals Nov. 28; fine performance; good business; co. one of strongest we have had this season. Mugg's Landing 24. Little Red School House 29. Tenderfoot 31.

**WYPERSON**.—OPERA HOUSE (C. W. Bachelor, mgr.): Why Girls Leave Home 2; fair co. and house. Locke's Dramatic co. 5-7. Hans Hanson 9. Love Will Find a Way 12. Quincy Adams Sawyer 19.

One Widow Won 21. Lyric Opera co. 23. For Her Sake 29.

**WELLINGTON**.—WOOD'S OPERA HOUSE (H. G. Toler, mgr.): Sign of the Cross Nov. 30; pleased co.; business fair. Sterling Stock co. 1-3 in An American Girl, Falstaff Up to Date; co. fair; business poor. Two Orphans 16.

**WINFIELD**.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Alphonse and Gaston 1; good co. and business. Marriage of Kitty 2; very good co.; fair business. Desperate Chance 21. Heaglers 23.

**INDEPENDENCE**.—AUDITORIUM (C. E. Bowen, mgr.): Foot Mr. Rich 2 failed to appear. Runaway Match 6 delighted large audience. Lyric Opera co. 9. Lady of Lyons 26.

**HUTCHINSON**.—HOME THEATRE (W. A. Lee, mgr.): Why Girls Leave Home 1; splendid satisfaction. S. R. O. Two Orphans 3; good co.; fair business.

**LYONS**.—BUTLER OPERA HOUSE (George Lantz, mgr.): Two Orphans 2; co. good; business fair. Hans Hanson 10.

**EMPORIA**.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Why Girls Leave Home Nov. 30; good performance and business.

**GREAT BEND**.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): Lillian Mason co. 12-17.

## KENTUCKY.

**HENDERSON**.—OPERA HOUSE (Lee Oberdorfer, mgr.): Broadway Burlesque Nov. 28; fair performance; small audience. Ward and Wade's Minstrels 8. Missouri Girl 9. Michael Strogoff 17.—PARK THEATRE (F. R. Hallam, mgr.): Hot Old Time 30; fair audience; pleased. Reaping the Harvest 3; poor performance and business. Viola Allen in A Winter's Tale 7; two performances to S. R. O. Shadows of a Great City 9, 10. Miss Bob White 12.

**LEXINGTON**.—OPERA HOUSE (Charles Scott, mgr.): Girl from Dixie 5; fairly good satisfaction; good business. Cincinnati Symphony Orchestra 6; two full houses. Viola Allen in A Winter's Tale 7; two performances to S. R. O. Shadows of a Great City 9, 10. Miss Bob White 12.

**HOPKINSVILLE**.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Vandyke-Eaton co. Nov. 29; fair performance and business. Mr. Friend from India 3. Ward and Wade's Minstrels 6. Midnight Express 12.

**MAYSVILLE**.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): J. L. Hamilton, bus. mgr.: Devil's Lane 2; very good co.; fair business. Butlers 12-14.

**RICHMOND**.—GRAND OPERA HOUSE (Jett and Baxter, mgrs.): Devil's Lane Nov. 30; fairly good co.; good audience. Stanley's Metropolitan Stock co. 5-10 opened with Slaves of Russia to crowded houses.

**RUSSELLVILLE**.—AUDITORIUM (H. B. Caldwell, mgr.): Ward's Minstrels 5; fair house and performance. Night Express 13.

**OWENSBORO**.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Ward's Minstrels 9.

## LOUISIANA.

**SHREVEPORT**.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Charles B. Hanford Nov. 28, 29 in Don Caesar de Bazan and Othello; excellent attractions; small houses. Babes in Toyland 30; good performance and business. Jew of Asia 1; good production. Silver Slipper 2; good attraction and house. Desperate Chance 4; fair attraction and house. Happy Hooligan 5. Ward and Kidder 9. Faust's Minstrels 10. James Boys 11. Helen Grantley 12. Twelfth Night 14. Fatal Wedding 15.

**ALEXANDRIA**.—RAPIDE'S THEATRE (E. H. Flagg, lessee and mgr.): Why Women Sin Nov. 28; fair co. and business. Jewel of Asia 30; fair co.; good house. Silver Slipper 3; excellent co.; packed house. Ghosts 4; excellent co.; fair business. Desperate Chance 5. Helen Grantley in Her Lord and Master 9. Fabio Romani 11. Dolly Varden 13. Josh Spruceby 14. Paul Gilmore in Mummy and Humming Bird 15. W. B. Patton in Last Rose of Summer (return) 26. Gorton's Minstrels 28.

**LAKE CHARLES**.—OPERA HOUSE (W. A. Finney, mgr.): Hollingsworth Twins Stock co. Nov. 30-2 in Under Southern Moss; co. so poor that Manager Finney would let them play but one night. Millionaire Tramp 3 canceled. Howe's Pictures 3; very fine entertainment; fair business. Silver Slipper 4; good co. and business. Why Women Sin 5; good co. and house. Little Homestead 6 canceled. Murray and Mack 7. Joseph Murphy 11. Gorton's Minstrels 13. Ghosts 15. Babes in Toyland 18.

**NEW IBERIA**.—VENOM'S OPERA HOUSE (A. B. Murray, mgr.): Kerandis' Minstrels Nov. 22; good house and co. Why Women Sin 29, matinee and night; fair houses and co. Howe's Pictures 2; large and highly pleased audience; splendid views; will return. Millionaire Tramp 5. Desperate Chance 6. Little Homestead 8.

**FRANKLIN**.—AUDITORIUM (Abel and Borah, mgrs.): Murray and Mack 5. Dr. Jekyll and Mr. Hyde 9. A Little Homestead 11. Hart (the Laugh King) 15-17. Uncle Josh Spruceby 18. Gorton's Minstrels 19. Roman 20.

**PLAQUEMINE**.—JOE'S OPERA HOUSE (Thomas J. Hebert, mgr.): Weary Willie Walker 11. Josh Spruceby 12. Fabio Romani 16. Little Homestead 18. Happy Hooligan 21. Dr. Jekyll and Mr. Hyde 23.

**MONROE**.—SUGAR'S THEATRE (J. Sugar, mgr.): The World Nov. 29; largest house of season; pleased. Helen Grantley in Her Lord and Master 10; big advance sales.

**THIBODAUX**.—OPERA HOUSE (Frank Hoffmann and Sons, mgrs.): Convict's Daughter Nov. 21; good business; co. fair.

## MAINE.

**BANGOR**.—OPERA HOUSE (F. A. Owen, mgr.): Crollus Comedy co. closed Nov. 28-3 to good business, presenting to interested audiences: Midnight in Chinatown, Sunshine Through the Mist, A Beautiful Devil, Two Orphans, Tracy, the Outlaw, in the Heart of Kentucky, and a performance by Myrtle Harder Comedy co. 5-10 to packed house; co. performance and specialties excellent. Factory Girl 12. Madame Schumann-Helk 14. Sleeping Beauty and Beat 15. In Great New York, Sceneries. A MILL GIRL'S HONOR. Why Men Tempt Women. At Cozy Corners. Foxy Grandpa's Girl; good business. Harcourt Comedy co. 12-17 in From Sire to Son, in Heart of Storm, Indian, Nevada, Belle of Richmond, Shadow Detective, Sleeping Beauty and Beat 19-24.

**ROCKLAND**.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Sky Farm Nov. 29; first-class co. and performance; pleased good house. Quinlan and Wall's Minstrels 1; good performance and business. Ben Mack Stock 5-10 canceled. Factory Girl 8. Stetson's U. T. C. 17. Crollus' Stock 19-24. Josh Spruceby 30.

**LEWISTON**.—EMPIRE THEATRE (Cahn and Grant, mgrs.): Quinlan and Wall's Minstrels 3; fair house. Crollus Comedy co. 5-10; light business. Schumann-Helk in Love's Lottery 12. Beauty and Beat 13-15.

**AUGUSTA**.—OPERA HOUSE (David Owen, mgr.): Clara Turner co. Nov. 28-3 pleased large houses. Pauline 4-10 failed to appear. Myrtle-Harder co. 12, 13. Factory Girl 14. U. T. C. 15.

**BRUNSWICK**.—TOWN HALL THEATRE (Harvey J. Barnes, agent): Stetson's Stock co. 5-7. Miss Barnes, matinee 17. Stetson's U. T. C. 20. King Pepper 28, 29. St. Pierre's Orchestra 31.

**BAFEST**.—OPERA HOUSE (W. J. Clifford, mgr.): Factory Girl 10.

**BATH**.—COLUMBIA THEATRE (Olliver Moses, mgr.): Crollus Comedy co. 12-17.

**ST. CROIX**.—OPERA HOUSE (Wilbur A. Shea, mgr.): Stetson's U. T. C. 8.

**LYBEC**.—OPERA HOUSE (Wilbur A. Shea, mgr.): Stetson's U. T. C. 9.

**EASTPORT**.—MEMORIAL OPERA HOUSE (Wilbur A. Shea, mgr.): Stetson's U. T. C. 10.

**MACHIAS**.—PHOENIX OPERA HOUSE (Wilbur A. Shea, mgr.): Stetson's U. T. C. 12.

## MARYLAND.

**CUMBERLAND**.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and mgrs.): Chester De Vonde Stock co. Nov. 28-3 closed big business with Patsy Kiss. Other plays: Dr. Jekyll and Mr. Hyde, Under the Tiger's Claws, Crimes of New York, Great Medical Mystery; fair performances and co. Happy Hooligan canceled. Edwards Stock co. 5-9 opened with Outrage Slave to good business. Other plays: Power of Truth, Lights of Gotham, Sunset Mines, A Woman's Victory; fair co. Castleton Opera co. 10. Garside Stock co. 12-17 canceled. Rentfrow's Jolly Pathfinders 13-21. Hooligan Daisy 26.

**ANAPOLIS**.—COLONIA THEATRE (W. A. Hollibaugh, mgr.): J. R. Strang, bus. mgr.: Robert Downing in Ingomar 6; good performance; poor business. Thomas E. Shea 10. Vaudeville 17. Flaming Arrow 26. Chinese Honeymoon 28.

**CAMBRIDGE**.—AUDITORIUM (Mace and Nathan, mgrs.): Robert Downing in Ingomar 1; good business; performance first class. Wolf of Sierras

6; good business; fair performance. Across the Rockies 14. R. J. Erwood Stock co. 29-31.

**SALISBURY**.—ULMAN GRAND OPERA HOUSE (I. Ulman, mgr.): Robert Downing in Ingomar 5; excellent production; good business. Across the Rockies 12. Slaves of the Mine 28.

## MASSACHUSETTS.

**FALL RIVER**.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.): W. F. Mason, res. mgr.: Thurber and Nasher Stock co. 5-10, with Florence Hamilton, a favorite here, as leading lady; co. contains some very good people. Plays first half: Harvest of Sin, Assembled Bride, Woman Behind Throne, Mrs. Jack, Jim Bludso Woman's Revenge; stage settings and costumes excellent; attendance good. Stain of Guilt 12-14. Bennett-Moulton co. Girl from Kay's 17. Josh Spruceby 20, 21. Lilliputians 23, 24. Clara Turner 25-31 (except 30). Isle of Spice 30. ITEM: Frank Powell joined the Thurber and Nasher Stock co. 5 to play leads and proved to be a very clever actor.

**WORCESTER**.—THEATRE (James F. Rock, mgr.): Madame Schumann-Helk delighted large audience Nov. 25; excellent co. Richard Carle in Tenderfoot amused crowded house 26. Secret of Polichinelle enthusiastically received 1; good co. Yolckie Consul 3 pleased big house; good co. Quinlan and Wall's Minstrels 7; good house. Billy B. Co. 8. Charming 23. Lilliputians 23, 24. ITEM: W. A. Brown, former manager of Worcester, died at El Paso, Texas, Nov. 21, of consumption. He left Worcester in October.

**HOLYOKE**.—OPERA HOUSE (B. L. Potter, mgr.): Fluke Stock co. Nov. 28-3 (except 29); good business; fair co. Girl from Kay's 29; good co.; excellent business. Pays in Thaumaturgy 5-10 demonstrated large audience.—EMPIRE (T. F. Murray, mgr.): Because She Loved 1-3; fair business and co. Stain of Guilt 5-7; good business and performance. Why Girls Go Wrong 8-10 opened to satisfactory business. Child Wife 12-14. From Rags to Riches 15-17. Game Keeper for 24. ITEM: Opera House has been purchased by D. O. Gilmore, of Springfield, and he is booking dates after Jan. 1, when he takes possession.

**HAVERHILL**.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, mgr.): Girl from Kay's 6; good business. The Child Wife 15. Musical comedy here in long time. May Fluke opened 6-10 in Thelma to good business; co. good. Other plays: Soldier's Sweetheart, Nettle the Newgirl, Milla. As You Like It, and Peggy. Queen of Shanties. The Girl from Kay's 12. The Child Wife 15. Paula Edwards 16. Primrose's Minstrels 29.

**NORTHAMPTON**.—ACADEMY OF MUSIC (James R. Gilliland, mgr.): Second co. in Girl from Kay's Nov. 30; great satisfaction. New Minstrel co. excellent co.; good business. Large and enthusiastic house enjoyed Raymond Hitchcock in The Yankee Consul (return) 2. Henrietta Crossman gave excellent presentation of Sweet Kitty Bellairs to her usual small house. Charming 8. The Child Wife 15. Paula Edwards 16. Primrose's Minstrels 29.

**NEW BEDFORD**.—THEATRE (William B. Cross, mgr.): Aubrey Stock co. 6-10; fair business. Plays: Great Temptation, Romance in Ireland, Young Girl's Peril, Great Bank Robbery, Spy of Port Arthur, Gate to Hell, Frosty, Adrift on the Ocean, Nell Gwynne, Lost in New York, Girl from Kay's 12. Frankie Carpenter co. 13-17. Zuluard's Lilliputians 19, 20. Joshua Spruceby 22. Viola Allen 24. Bennett-Moulton co. 26-31.

**NORTH ADAMS**.—RICHMOND THEATRE (Made, mgr.): Vaudeville co. laid off 7 for Henrietta Crossman in Sweet Kitty Bellairs; filled house; attraction one of most finished ever seen here.—EMPIRE THEATRE (John Sullivan, mgr.): Corpe Payton Comedy co. 5-10; good business; strong local following. The Child Wife 15. Hopper in Wang; large and enthusiastic audience. Cook-Church Stock co. 12-17.

**BROCKTON**.—CITY THEATRE (W. B. Cross, mgr.): Tenderfoot Nov. 30; good co.; fair and pleased house. Chinese Honeymoon 1; evoked the satisfaction of the audience. The Child Wife 15. Hopper in Wang; large and enthusiastic audience. Cook-Church Stock co. 12-17.

**FITCHFIELD**.—COLONIAL THEATRE (James P. Sullivan, mgr.): Roe Stock co. Nov. 28-3; good business and co. Bennett-Moulton co. 5-10 opened to capacity; pleased. Plays: Daughter of the People, Shipwrecked, Outcasts of Society, Fatal Coin, Jealous Wife, Shadowed Lives, The King of Comedy, Lyndon Bank Mystery, Belle of Virginia. Corpe Payton Comedy co. 12-17. Cook-Church co. 19-24.

**FITCHBURG**.—CUMINGS THEATRE (Wallace and Henockburg, lessees and mgrs.): J. R. Oldfield, res. mgr.: Henrietta Crossman in Sweet Kitty Bellairs 30; packed house; fine performance. Girl from Kay's 1; big business. Cook-Church co. 5-10 opened to large house; satisfaction. Game Keeper 12. From Rags to Riches 14. Foxy Boy 15. Fluke Stock co. 19-24.

**LOWELL**.—OPERA HOUSE (Fay Brothers and Hoxford, mgrs.): Sleeping Beauty and the Beast 5-7; fair houses. Zeynard's Lilliputians 8. Jere McAuliffe Stock co. 12-17.—ACADEMY OF MUSIC (R. F. Murphy, mgr.): From Rags to Riches 5-7; good business. Game Keeper 8-10. Vaudeville 12-14. Dora Thorne 15-17.

**TAUNTON**.—THEATRE (Cahn and Cross, mgrs.): Bennett-Moulton co. 6-10; good business; excellent satisfaction. Plays: Fatal Coin, Jealous Wife, Shadowed Lives, London Bank Robbery, Sidwalks of New York, By King's Command, Belle of Virginia. Corpe Payton Comedy co. 12-17. Cook-Church co. 19-24.

**LAWRENCE**.—OPERA HOUSE (Cahn and Grant, mgrs.): Daniel F. Landry, res. mgr.: May Fluke co. Nov. 28-3; fair houses. Factory Girl 6; small house. Girl from Kay's 7; fair house. Beauty and Beat 8-10. Keystone Dramatic co. 12-17.

**ORANGE**.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): Why Girls Go Wrong 3; good performance and business. Bostonia Orchestra (women) 10. Game Keeper 14.

**MARLBOROUGH**.—THEATRE (B. C. Riley, mgr.): Bennett-Moulton co. Nov. 28-3. Game Keeper 7; co. fair; pleased small house. Stain of Guilt 8. Clara Turner co. 12-17.

**TURNERS FALLS**.—COLLE OPERA HOUSE (Fred Colle, mgr.): Why Girls Go Wrong 5; good performance; fair business. Game Keeper 14.

**SALEM**.—THEATRE (G. B. Cheatham, mgr.): Harcourt Comedy co. 5-10.

## MICHIGAN.

**LANSING**.—BAIRD'S OPERA HOUSE (Fred J. Williams, mgr.): Corinne Runkel Stock co. Nov. 28-3 pleased excellent business. Plays: Slave Girl, Heart and Home, Daughter of Denmark, House of Too Much Trouble, Bondman, Circus Girl, Strange Girl, Cinderella, Forbidden Land, 6; good co.; apically, Arizona 14. Under Southern Moss 15. Dr. Jekyll and Mr. Hyde 17. Thou Shalt Not Kill 19. Peck and His Mother-in-Law 21. Sheridan Keene 23. Over Niagara Falls 26. Young Tobe Hoxie 28. Busy Day 29. Queen of the White Slaves 30. Selma Hermy 31.

**KALAMAZOO**.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): American Gentleman Nov. 30; good co.; fair house. Sousa's Band 1 pleased large and fashionable audience. Human Hearts 3; good co. and business. Tomlinson Stock co. 6-10 opened to good business in the Shadow of the Guillotine and Burglar in the Wait; good co. Other plays: Hooligan Farm, Her Only Fault, East Lynne, Father Hoodley, Stormbeaten. Lady White Minstrels 12. Dr. Jekyll and Mr. Hyde 16. When the Bell Tolls 17.

**SAGINAW**.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Bonnie Brier Bush 6. Human Hearts 7. Forbidden Land 8. East Lynne 10. Helma 12. Uncle Hex 14. Under Southern Moss 15. Hooligan Farm 16. Father Hoodley 17. Stormbeaten. Lady White Minstrels 12. Dr. Jekyll and Mr. Hyde 16. When the Bell Tolls 17.

**ST. JOHNS**.—LILSON THEATRE (O. L. Eisler, mgr.): Cleveland Ladies' Orchestra Nov. 24 pleased capacity. Two Johns 30 satisfied good house. Real Widow Brown 8. Rose Brothers 10. Uncle Hex 13. Thelma 16. Ernest Lanson in Tobe Hoxie 21. When the Bell Tolls 29. Hooligan's Troubles 31.—ITEM: New Opera House at Fowler, Mich., opens 7 with Real Widow Brown. After opening house will play Sunday nights only.

**JACKSON**.—ATHENAUM (H. J. Porter, mgr.): David Harum Nov. 30; fair house; pleased. Human Hearts 1; moderate business; satisfactory. Mistake of Birth 2; large house. Vivian Papas 3; excellent support; moderate house. What Women Will Do 7. Bonnie Brier Bush 8. Ward and Vokes 9. Uncle Hex 10. Two Johns 12. Arizona 13. Thou Shalt Not Kill 14.

**BAY CITY**.—WASHINGTON THEATRE (W. J. Dant, mgr.): Roselle Knott in Cousin Kate 3; excellent presentation; two good houses. J. H. Stoddart in Beside the Bonnie Brier Bush 5; fine performance; large audience. Human Hearts 6; exciting melodrama; fair business. Forbidden Land 17. Thelma 18. East Lynne 12. Under Southern Moss 14.

**BATTLE CREEK**.—POST THEATRE (E. R. Smith, mgr.): Human Hearts 2; fair house; satisfactory. Homecoming Hearts 3 pleased fair houses. What Women Will Do 6; fair house; fairly pleased. Arizona 15. Heart of Maryland 16. Uncle Hex 17.

Royal Chef 21. Sweet Clover 26. Thelma 28. Nellie McHenry 30. Peck and His Mother-in-Law 31.

**CADILLAC**.—THE CADILLAC (C. E. Russell, mgr.): Rodney Stock co. 5-10, opening to good business. Lost and Found. Other plays: Moonshiner's Fate, Royal Prisoner, Love and Honor, My Daughter's Husband, Colorado; plays of melodrama type, old, with new names; specialties ordinary. Slayton's Jubilee Singers 19. Busy Day 28 canceled.

**MANISTEE**.—RAMSBELL THEATRE (R. R. Ramsbell, mgr.): Mummy and the Humming Bird Nov. 28; excellent performance; good business. William Lloyd and excellent co. in Richard III 3; fair business. Human Hearts 5; good business and performance.

**MARQUETTE**.—OPERA HOUSE (A. F. Koepcke, mgr.): Mummy and the Humming Bird 1; good co.; fair business. Roselle Knott in Cousin Kate 5. Mantell Grand Opera co. 7. Lewis Morrison in Faust 20. Human Hearts 30.

**BENTON HARBOR**.—BELL OPERA HOUSE (Fred Felton, mgr.): Quincy Adams Sawyer 1 pleased good house. Two Johns 15. Over Niagara Falls 23. Wedded, but No Wife 27. Adventures of Tom Skeeter 28. Uncle Hex 30. Young Tobe Hoxie 31.

**MUSKOGON**.—THE GRAND (Harry Banjo, mgr.): Quincy Adams Sawyer Nov. 30 pleased fair business. Real Widow Brown 3 pleased fair house. Human Hearts 4; good co. and business. East Lynne 8. James Kennedy Stock co. 11-18.



Kendall 14. Village Parson 18. 19.—LYRIC THEATRE (H. Walter Van Dyke, mgr.): Van Dyke co. Nov. 27-31 in *Slaves of Russia* to usual packed houses. Alone in Greater New York 4-10.

SEADILLA.—WOOD'S OPERA HOUSE (H. W. Wood, mgr.): Dodge-Bowman Vandeville co. Nov. 22-26 satisfied fair houses. Beach and Bower's Minstrels 1 drew well; good co. Jeffersons in *The Rivals* 3 delighted good house. Mugg's Landing 5; mediocre co. and business. Lyman Twins 7. Peggy from Paris 8. McDermott and Diamond Brothers Minstrels 10. Local Wreck 13. Breckenridge Stock co. 19-26.

KIRKSVILLE.—HERRINGTON OPERA HOUSE (F. M. Herrington, mgr.): Henderson Stock co. Nov. 22-26. Plays: *Crimes of a Great City*, *Vendetta*, *Mystery of Lynwood*, Dr. Jekyll and Mr. Hyde, *East Lynne*; good houses; satisfaction. Local Wreck 23 canceled. Under Southern Skies 1; splendid co.; good house. Herald Square Opera co. 6. Irish Pawnbrokers 8.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Peck's Bad Boy Nov. 23; pleasing performance; packed house. Tival Chef 25; excellent performance and business. Lyceum 7. Breckenridge Stock co. 12. Lyceum 20. Sandy Bottom 22. Diamond Brothers' Minstrels 26. Rental 27-31. Bowman-Dodge Jan. 5-7. Railroad Jack 11. Irish Pawnbrokers 27.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Ferris, mgr.): Jack Hoffman co. Nov. 27-31. Black Flag, *Prince of Liars*, *Secrets of the Russian Police*, *Fatal Scar*, *Ranch King*; co. good. Under Southern Skies 6. Lyman Twins in *At the Races* 9. Herald Square Opera co. 15. Irish Pawnbrokers 13. Maloney's Wedding 15. A Doll's House 16.

LOUISIANA.—PARKS THEATRE (Druey Parks, lessee and mgr.): McDermott and Diamond Brothers' Minstrels 1; packed house; very best satisfaction in years. Herald Square Opera co. 2; poor business; not very satisfactory. Lyceum 13. Not Kill 5. Under Southern Skies 8. Aristocratic Tramp 11. Irish Pawnbrokers 12. Clara Thropp 15.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran, mgr.): Out of the Fold Nov. 23; pleased good business. Under Southern Skies 3; first-class production; pleased full house. Royal Chef 5; pleased packed house. At the Old Cross Roads 6. Lyman Twins 8. Genuine Hobo 10. Maloney's Wedding 13. Irish Pawnbrokers 15. Clara Thropp 17.

MACON.—BLESS THEATRE (H. E. Logan, mgr.): Out of the Fold Nov. 30; good house; well pleased. Under Southern Skies 2; fine production; pleased good house. At the Old Cross Roads 5; good satisfaction and business. Lyman Twins 7. Aristocratic Tramp 9. Maloney's Wedding 12.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Two Merry Tramps Nov. 23; good play; poor cast and performance. Under Southern Skies 3; fine co.; good house. Mugg's Landing 12. Wunderville Trio 14. McDermott and Diamond Brothers' Minstrels 22.

SPRINGFIELD.—BALDWIN THEATRE (George H. Oldendorf, mgr.): Peggy from Paris Nov. 20; house packed; well pleased. An Aristocratic Tramp 1; house fair. Lyman Twins 3; poor house, but pleased. Village Parson 5. On the Bridge at Midnight 8.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Aristocratic Tramp Nov. 30; pleased good business. Hidden Crime 6. Midnight Express 8.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. Wilcoxson, mgrs.): Under Southern Skies Nov. 29; large house; splendid performance. Runaway Match 13.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): McDermott and Diamond Brothers' Minstrels 2; pleased good business. Under Southern Skies 7. Irish Pawnbrokers 14.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee): On the Bridge at Midnight 4; good co.; S. R. O. Beach and Bower's Minstrels 8.

## MONTANA.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Princess Chic Nov. 23; delightedly entertained large audience. Tenderfoot 30; fine co.; good house. White Whittlesby in *Soldiers of Fortune* 1; fine co.; great satisfaction; poor house. Fatal Scar 3; poor performance; fair house.—THE GRAND (Dick F. Sutton, mgr.): Candida 7.

HELENA.—THEATRE (J. H. McMillan, mgr.): White Whittlesby and excellent co. completed most entertaining engagement 2, 3; three performances to highly pleased audiences. Plays: *Soldiers of Fortune*, *Heartsease*, *Second in Command*; good houses. Thomas Seabrook in *Billionaire* 5.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): The Fatal Scar Nov. 23; small but pleased audience.

## NEBRASKA.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): Chase-Lister co. Nov. 23; pleased large audiences; turned people away first night. Plays: *Silver Dagger*, *Sherlock Holmes*, *Moonshiner's Daughter*, *Convict 777*, *East Lynne*, *Cinderella*, *Irish Hearts*, *Quincy Adams Sawyer* 5. Ole Olson 9. —ITEM: During matinee 3 burning out of fuse on stereopticon circuit ignited drapery of box; rush for exits; house emptied without accident; fire was quickly extinguished and audience returned to their seats.

LINCOLN.—OLIVER (Zehring and Crawford, mgrs.): Richard Golden in *Common Sense* Brackett Nov. 30; fair audience; well pleased. Everyman (auspices State University Dramatic Club) 1; crowded house. Sandy Bottom 2, 3; good attendance; co. made good. That Little Swede 6, 6; big audience; well entertained. Railroad Jack 7. Quincy Adams Sawyer 10. Thomas Jefferson 12. Dockstader's Minstrels 13. Glittering Gloria 14. San Toy 16.

NEBRASKA CITY.—OVERLAND THEATRE (C. E. Claggett, mgr.): On the Bridge at Midnight Nov. 19. Fatal Scar 21; good house. Sandy Bottom 1; fair co.; poor house. Porter J. White in *Faust* 3; good house; fair co. Railroad Jack 5. A Modern Viking 7. Quincy Adams Sawyer 8.

FREMONT.—LABSON THEATRE (W. A. Lowry, mgr.): A Modern Viking Nov. 30; canceled. Porter J. White in *Faust* 2; large and appreciative audience. Jack Hoffman co. 5-10 canceled. A Texas Steer 12. Marie Walworth 15. Harry Beresford 27. Heart of Chicago 30.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): Bunch of Keys Nov. 29; good house and co. Her Only Sin 3; fair house; pleased. Millionaire Tramp 5. Quincy Adams Sawyer 9. On the Bridge at Midnight 13. Ole Olson 16.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Porter J. White in *Faust* 1; satisfied good business. Nettle the News Girl 2; good performance; poor business; merited better. Quincy Adams Sawyer 13. Peterson Sisters 16.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): Porter J. White in *Faust* 1; good house; fair performance. Hills of California 22.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): Faust Nov. 30; fine performance; good house.

NORTH PLATTE.—LOYD OPERA HOUSE (Charles Stamp, mgr.): A Breezy Time 2; fair house; good performance. James J. Jeffries 29.

## NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Jerry McCallum co. closed Nov. 23-31 to fair business. Girl from Kay's 2; pleased good house. Winsome Winnie 5; canceled. Dot Karroll 6-10 opened in *A Night in Chinatown* to good house. Plays first half: *Fatal Likeness*, *Titled Outcast*. May Fiske 12-17.—PARK THEATRE (John Stiles, mgr.): Game Keeper 1-3; fair business; pleased. Struggle for Gold (return) 6-7; rather light houses. From Rags to Riches 8-10. Stain of Guilt 15-17.—ITEM: Billy Bernard, whose stage name is Harry Codair, a Manchester boy, is with the Dot Karroll co. The management has also engaged Spraguelles, musical team, for remainder of season.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): Elbert Hubbard pleased good house 6. Game Keeper 6; fair performance and business. Our New Minister 8. Ruby Stock co. 12-17 canceled. Factory Girl 21. Florence Corbin Stock co. 26-31.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Myrtle-Harder Stock co. Nov. 23-31; good business. Factory Girl 6; small house. Winsome Winnie 8 canceled. Primrose's Minstrels 12. Lilliputians 15.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Girl from Kay's 3; first-class attraction; good audience; pleased. Our New Minister 6. Phelan Musical co. 12-17. May Fiske co. 19-24. Factory Girl 29.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Our New Minister 7; deserving of larger attendance.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.): Charles E. King, bus.-mgr.: Winsome Winnie 6 canceled. Dot Karroll co. 12-17.

NASHUA.—THEATRE (H. H. Davis, mgr.): Sky Farm 1; pleased good house. Girl from Kay's 8.

## NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Crisis 2; fine presentation; Nannette Comstock and well balanced co.; large

audience. Cecilia Loftus delighted large audience 3 in *Serie-Comie* *Governess*; star and co. entirely too good for play. Checkers 12. Merry Shop Girl 13, 14. Imperial Divorce 15. Henry Miller 17. Chauncey Olcott 23. Sidney Ayres 24. Chinese Honeymoon 25. Volunteer Orphan 27. —STATE STREET THEATRE (F. B. Shalters, mgr.): Midnight Marriage 1-3; fair business; co. and play seemed to satisfy. David Harum 5-7; performance excellent; good houses; co. well balanced; scenery and accessories equal to any production play has had here.

HOBOKEN.—LYRIC THEATRE (H. P. Souther, mgr.): Grant S. Riggs, bus.-mgr.: Ragged Hero 1-3; (Continued on Page 2.)

## LETTER LIST.

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Brown, Wilamette, Kathryn Brown, Anna Boyd, Lisle Bloodgood, Sophia Brandt, Ada Boshell, Elizabeth Brinsmade, Elizabeth K. Bailey, Mrs. Hancha Blackhoff, Henrietta Browne, Eugenia Besner, Olive Berkley, Marie E. Banta, Bertha Brushwood, Eda Bruna, Edith E. Baker, Violet Brooks, Adah Bradley, Mlle. Beatrice, Jane Bendie, Marie Buchanan, Jessie O'Z. Brooks, Mamie Barnes, Amelia Baird, Jessie W. Boyle, Jane Barry.

Childers, Marion, Jessie Caldwell, Toby Claude, Maude Courtney, Beatrice V. Coffman, Miss Corinne, Jessie Cardowine, Jesta Clement, Maudie Cox, Grace Cameron, Isabel Courtney, Rose Coghlan, Lizzie Conway, Rachel Crothers, Kathryn V. Coglier.

Dale, Lucie, Maude Durand, Marietta L. Davis, Louise Derron, Mrs. Geo. De Rapin, Mary, Kitty Daniels, May N. Drew, Nettie De Coursey, Mrs. E. T. Doherty, Pearl Dean, Katherine Dalton, Mrs. Scmie W. Dobson, Dot Daly, Anne Clara Dale, M. Frances Duke.

Emmett, Grace, Mrs. K. Egerton, Miss M. Ellison, Dean Edsell, Pearl Eytine, McDonald, Kitty Faust, Grace, Frankie Frances, Flora Fairchild, Virginia Francis, Elizabeth Fox, Kate Fletcher, Mrs. Maurice Freeman, Adelaide Fitz-Alten, Henrietta Franklin, Leola Fairchild, Mattie Forrest, Ethel Fuller, Marjorie Fletcher, Miss B. Lee Ford.

Gordon, Caroline, May Gundman, Mabel Gordon, Irene Gracelin, Miss M. Greycourt, Eublynn Grand, Beryl Gomey, Dorothy Gray, Nell M. Grant, Isabel Gilbert, Florence Gale, Clara Gislko.

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Ivins, Marie, Marion Ivell.

Judson, Gladys, Florence L. Johnston.

King, Cora, Amy Kingsland, Lillian Kimbal, Mrs. Chas. Kirke, Selma Kronold, Fanny G. Kress, Rose Kennedy, Bertha Kellogg.

Lowe, Olivia, Evelyn Lesers, Rose Lemone, Lilly Lorell, Amelia Laurence, M. Genevieve Luncheon, Mattie Lockette, Frances Lafayette, Gilbert Learock, Marcella Leonard, Jennie L. Linn, Mabel Lloyd, Mrs. Frank La Varnie, Agnes Lee.

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O'Neill, Patrice.

Powell, Lydia, Virginia Perry, Carrie E. Perkins, Isabel Seaton Pickett, Nina Pincus, Lucille Parish.

Raymond, Lizzie, Margaret Bourke, Ella Ray, Violet Rand, M. E. Reed, Nell Russell, Dorothy Rosemore, Mrs. B. M. Reed, Elizabeth Rathburn, Emily Rigi, Mae Reed, Miss L. K. Roberts, Amy Robiere, Hattie Richardson, Selma R. Royal.

Stuart, Jane, Marie Stowell, Miss A. Sargeant, Anna Sangam, Elsie Spencer, Joie Sison, Carrie Sweeney, Ruth Shepard, Hattie School, Sue Seymour, Elsie and Arnette Steele, Mrs. Leona C. Soule, Maude Sheridan, Norma Seymour, Loffy Scott, Sibyl Sammis, Marie Stewart, Blanche Sherwood.

Tuesart, Helen, Lillian Taylor, Dolly Theobald, Nellie Texana, Ella Torrance, Mrs. Brandon Tynan, Vaughn, Evelyn, Violet Vernon, Mable V. Vaughn, Marion Van Poole, Leta Vance, Lilla Vane, Lottie Vincent, Hattie Van Buren.

Waltzinger, Bertha, Jessie West, Florence Wolcott, Avis Waterman, Mrs. Elmer E. Walker, Anna Wilson, Nadine Winston, Ada Wilson, Jane Wheatley, Ruth White, Hilda Warren, Patricia Wayner, Ollie Woolford.

Yerrington, Edith, Carolyn Young.

Zonne, Floris Elmer, Flora Zabelle.

## MEN.

Aronson, Nathan, Wayne Arcey, Perry A. Aleria, Salo Ausbach, S. A. Angeles, Rich'd G. Arthur, Paul Anderson, Jas. F. Abbott, C. A. Arthur, Jno. Abbott.

Beggs, Lee, Arthur Bentley, Herbt. W. Barry, Alf. G. Bay, C. Belmont, Sam S. Burdett, R. Bell, Frank E. Baker, Holcombe Bacon, Bancroft W. Bass, Ralph L. Brett, Elwood F. Boetwick, Claus Bogel, Chas. H. Booth, Geo. Berry, Jimmie Burrell, Julian Barton, Walter S. Barwin, Edward B. Brown, Alex. S. Balfour, Chas. Barford, Jos. Burtell, Ted Briton, Alb. Brunning, Geo. Barnum, Jno. W. Bankson.

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Dolson, Alf. L., Arthur Deane, Frank De Kum, Robt. Deahon, Alf. Dalby, Jack Donovan, Jack Doyle, Arthur Denvir, Edward H. Daley, Paul Dresser, Harry Davenport, W. O. Downing, Elliott Dexter, Frank Dowell, Arthur Deimling, Thos. De Vassy, Frank Dudley, Francis Dawson.

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Vincent, Jack, Lou Vizard, J. C. Vernon, F. A. Vincent.

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Florence M. Glover, Clara Paulet, Miss M. B. Moulton, F. A. Demerest, D. H. Hunt, W. Rhodes, Lyman F. Tucker, Frank E. Rowan.

## IN BROOKLYN THEATRES.

At the Montauk this week the attraction is The Other Girl, with the New York cast, including Lionel Barrymore.

The Rogers Brothers appear at the Broadway Theatre this week.

At the Majestic George M. Cohan's Running for Office is seen.

A new musical play, *Mc Him and I*, is brought out at the Grand Opera House. It was written by William Holcomb to suit the peculiar abilities of three comedians, Beckel, Watson and Wrotte, and is managed by Hurlit and Seamon. These three comedians appear as tramps bound for the Klondike, and the comic situations created a whirlwind of laughter. They impersonate the remains of a dilapidated Indian medicine show—George Beckel, as the bandmaster; Harry Watson, as Dugy Dawson, a genial hobo, and Ed Lee Wrotte, as Con Conn, a Hibernian. The play, which is a farce, is a success, and the comedians, who are in the Klondike via a haunter, they contract the gold fever. A good story runs with their adventures, and the final curtain finds them millionaires. A prominent feature is the *Pony Ballet*, Gertrude Hoffman and Etta and Jessie Pierce, stars in the cast. Marion Stanley, prima donna of the company, was a member of the Amaranth Society and will be remembered by many Brooklynites as one of their leading ladies, playing comedy and emotional roles successfully.

The first week of the new policy at the Columbia. In fact, the Columbia Theatre will be no more, for it will hereafter be known as the Columbia Music Hall, and Manager Dave A. Wells, who saw fit to make the change, has promised to present, here and there, musical farces radiating clean and enjoyable fun, and refined vaudeville specialties. For the opening week the musical comedy is *The Japskys*. The libretto is by Louis De Lange and music by Billie Taylor, followed by a vaudeville bill including the Webb family of athletes, the Ritchie Duo, the Two American Macks, Bennett and Rich, and Yeager, Perrin and Yeager, and Libbie Blondell in new songs. Matinee performances will be played every day and popular concert Sunday evening.

Superba, Hanlon Brothers' famous spectacular pantomime, is offered at the Folly this week. This is a new edition of the play, the book having been rewritten by a Boston author, and a new and all American ballet is introduced, while the scenery and mechanical effects are said to be the most wonderful ever seen in Brooklyn. The Hanlons are remembered as wonderful in this line and are sure to present an up to date spectacle. The company includes the Hanlons, Ediel Baird, Bell Gold, Adelaide French, Marie Best, Pearl Lord, John H. Haslam, and William Jinell.

At Corcoran's Lee Avenue Theatre this week a farce written by Mark E. Swann, *Brother in Tow*, is the attraction. It is in three acts and is on the order of the late Charles Hoyt's comedy successes. Ella Reed Payton and Cora Payton both appear in the cast and are assisted by the entire strength of the company.

From Rags to Riches comes to the Park, telling a story of life in a certain locality on the east side of Manhattan.

The attraction at the Star is a return engagement of the successful Moonlight Burlesquers. The bill includes Toma Hanlon, known as the girl with the changeable eyes.

At Phillips' Lyceum the attraction is a revival of the old English melodrama, *Master and Man*, a play replete with thrilling situations, strong climaxes and comic situations. It is probably the most successful melodrama seen at the Lyceum this season and has aroused unusual interest among the patrons of the house. Emma Bell and William C. Holden are supported by the entire stock company, including an auxiliary cast of twenty persons.

A Working Girl's Wrongs is shown at the Gotham and a Wife's Secret is revealed at the Novelty.

The Unique Stock company appear this week in two farces. The Seminary Girls and Mulligan's Masqueraders, with a good olio sandwiched in between.

The Amphion Theatre will reopen 26 under the old manager, Samuel Cohen, and Mr. Wix of Wickham; or, The Merry Shop Girls, will be the attraction.

It was announced last week by ex-Senator Reynolds that the new Montauk Theatre, on Hanover Place, to take the place of the present Montauk, which is to be torn down to make way for the approach to the Manhattan Bridge, would be completed in time for the opening of next season.

VINCENT R. KIRK.

## MATTERS OF FACT.

The Missourians, which will play Philadelphia next week, has proved steadily a winner since the road season opened. The offer of return dates and the general successful presentation of this melodrama is a matter of congratulation to Mrs. De Millie, the energetic proprietor of this attraction.

The Harrison J. Wolfe Hamlet production has been temporarily suspended, owing to bookings not warranting the weight of production and company. The tour will be continued playing *The Open Gate*, by Haddon Chambers, preceded by Mr. Wolfe's little playlet, *The Ties That Bind*.

The Academy of Music at Pittsfield, Mass., has been remodeled at a cost of \$10,000, making it one of the largest and finest public halls in that State. J. F. Cooney has assumed the management and will arrange to play vaudeville, minstrel and other shows not using scenery, on a percentage or rental basis.

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THIRD AVE.—Family Theatre



## AUSTRALIA.

L'Aiglon the Event of the Season—Gilbert-Sullivan Revivals in Melbourne.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., AUSTRALIA,  
Nov. 1, 1904.

The great event of the Sydney theatrical season has been the production of L'Aiglon at Her Majesty's. It has been magnificently mounted, and in the part of the Duc de Reichstadt Tittel Brune achieved an unqualified success. She was admirably supported by a large company, and the scenic effects, including the dream tableau of the Battle of Wagram, were among the finest ever witnessed on the Australian stage. Theatricals will be the next attraction.

At the Royal, Bland Holt has revived One of the Best, which has been received by a crowded house. It will be followed by Sporting Life.

The farewell night of the American Travesty Stars at the Palace was a scene to be remembered. Each of the leading members of the company received a bouquet, from the center of which the neck of a bottle of champagne protruded, and had to submit to an ovation, especially Maude Amber and Lillie Sutherland, the favorites of the gods. There will be a return season, with new pieces, next year.

Walter Sanford has struck it at the Lyceum. He is a shrewd reader of popular taste, and is giving a series of rapid changes, the latest production being the Face that Kills, followed by East Lynne, preparatory to staging several new American sensational and spectacular American dramas.

At the Criterion, George Stephenson's American Comedy Company is doing well with Other People's Money, with which it opened its second season.

The recent heavy losses on the turf at Sydney occasioned a kind of theatrical slump, which seriously affected the receipts at more than one playhouse for several nights. This is the prime cause for rather light business.

There has been war between Harry James at the Palace and one of the Sydney daily papers in connection with the admission of dead heads. The paper refused to mention The Travesty Stars and Harry withdrew his advertisements. His so doing did not affect the attendance. A similar fight is now taking place between George Stephenson and the same paper. Bearing in mind the fact that every member of a newspaper staff, down to the junior reporters, claims the right of free admission, it is not strange that managers should now and then object.

Robert Inman and Maud Appleton have left London for New York, taking with them a batch of Australian plays for production in America. A dramatized version of Wagner's Parsifal is to be staged at Her Majesty's, where also an English actress, Hilda Gunn, will appear in classical drama next year.

MELBOURNE.

Oct. 30.

The Gilbert-Sullivan revivals at Her Majesty's are proving a remarkable success. The latest was Dorothy, which has been followed by The Yeomen of the Guard, in which Howard Vernon and George Lawri sustained their old parts of Wilfred Shadbolt and Jack Point.

At the Princess' there was a densely packed house to welcome the reappearance of Nellie Stewart, the State Governor, Lady Talbot, and the vice-regal suite being also present. The piece was Pretty Peggy, which has been produced in the most sumptuous manner by George Musgrove, who announces that it is a production from an extensive repertoire of new and original important and interesting plays, the sole Australian and New Zealand rights of which have been secured by him in London and New York.

Harry Rickards has placed the New Opera House at the disposal of Harry James and the American Travesty Stars, who had a great reception in Fiddle Dee Dee. Messrs. Kolb, Dill and Barney Bernard, together with Maude Amber and Selene Sutherland, were specially singled out for applause. It looks as if the Australian season is destined to be a lengthy one. Rickards' Vaudeville company will tour New Zealand until the end of the Travesty Stars' season.

William Anderson has left the Bijou and will not return to Melbourne until the alterations at the Royal are completed.

At Her Majesty's The Yeomen of the Guard is to be followed by The Country Girl and The Or-

chid. Dolly Castles, now on her way from London, will join Williamson's Royal Comic Opera company in December.

The Christmas attraction at Her Majesty's will be a pantomime, and it is understood that from the performers employed J. C. Williamson will select the members of his new musical comedy company.

George Musgrove has found the "queue" system a failure in the Victorian metropolis. Upward of a hundred intending applicants, including many ladies, for reserved seats on the opening night at the Princess', formed into line, but at the last moment a gang of well-dressed rowdies pushed all the earlier arrivals out of place, and secured the bulk of the tickets.

The death of Florence Young's mother in Melbourne necessitated the absence of the comedienne from Her Majesty's for several nights.

Reginald Roberts has left Melbourne for Sydney, en route for San Francisco.

George Musgrove intends producing The Prince of Pilsen, with all the leading American performers, at the Princess' next year.

At the Royal the season of George Stephenson's English Musical Comedy company terminated with a vice-regal command night, when The Rose of Riviera was presented to a crowded audience. Mr. Stephenson, who is only thirty years of age, is a New Zealander by birth and apparently possesses considerable ability as a theatrical manager.

William Anderson and his dramatic organization are now at the Royal, the opening being A Woman of Pleasure, in which Eugene Duggan (Mrs. William Anderson) takes the leading part.

At the Tivoli J. C. Williamson has provided a new sensation in the shape of The Williamson Bio-Tableau. Hitherto the biograph has not caught on to any extent in Australia, many of the subjects being old and stale by the time they arrive in the Commonwealth, but Mr. Williamson's latest venture may prove an exception to the rule.

There is little to report from this city, the absence of a remunerative amount of continuous patronage, a result of limited population, making it somewhat of a mere place of call for touring companies. The Majoroni Dramatic Company did a fair amount of business, one of the most successful pieces being The Galley Slave.

The permission given by the State Government for the performance of The Sign of the Cross by J. C. Williamson's Dramatic company on a Sunday has led to a somewhat heated parliamentary and newspaper controversy, but it is generally admitted that it could do no harm, and might be productive of good.

J. C. Williamson's Comedy company is about to commence a season in Hobart.

The Knight-Jeffries company is expected to arrive from Western Australia within the next few days.

George Stephenson's Musical Comedy company will inaugurate a season at Wellington shortly. Maud Williamson is dramatizing The Garden of Lies.

Fred Graham and Nellie Dent recently successfully sued George Abbot, of the Abbott Comedy company, for alleged arrears of salary.

JOHN PLUMMER.

GOSSIP.

A. H. Woods within the last fortnight has obtained a lease of the Thalia Theatre, on the Bowery, which, with the Windsor and the Olympic, in Harlem, gives him control of three New

York playhouses, all devoted to melodrama. He has lately placed under a five years' contract N. S. Woods, a popular star of years ago, who will next month make his first metropolitan appearance in twelve years.

For Fame and Fortune, Hal Reid's new play, began rehearsal Monday.

Blanche Walsh has become a life member of the Actors' Society, and Edmund Tannhauser has joined.

Charles Hawtreys has promised that during his Boston engagement he will give a benefit for the Building Fund of the Actors' Society.

Ralph Cummings has given place to Byron Douglas in the management of the Lafayette Stock company, Detroit, Mich.

Marion Clifton is the latest guest at the Actors' Home in West Brighton.

The Selman, Paige and Foley company closed Dec. 10.

Thomas G. Lingham, a leading member of Robert Mantell's company, who was to have appeared as Iago in the production of Othello at the Princess Theatre this week, has been sent to a sanitarium on account of a sudden breakdown from overwork.

John Corbin will hereafter conduct the dramatic department of the Sun. He was formerly the dramatic critic for the Times.

At Lakewood, N. J., the young folks of the cottage colony are to take part in a French play, La Lettre Chargee, which will be given in the theatre of the Lakewood Hotel this (Tuesday) evening. The Misses Cottrell are directing the production of the quaint comedy, and Lakewood cottage society will turn out in force. The play will be interpolated by French songs and dialogues by some of the children. Among those who will take part in the play are Dolly Lynch, Dorothy Randolph, Louise Lynch, Adelaide Jacques, Vouletti Proctor, Hannah Randolph, Emily Randolph, Emily Guilford, Marion Guilford, Alma Guilford, Peggy Lynch, Marguerite Phillips, and Masters Reginald, Erroll and Adrian Pye.

Jack Magee announced in Chicago on Dec. 9 that he had that day been granted a divorce from Teresa Dale by Judge Kavanaugh of Chicago.

Myra Delaro, an actress about thirty-four years old, who registered at the North Side Hotel in Chicago under the name of Mrs. C. M. Morris, met her death in a tragic manner on Dec. 10. Apparently fearing prosecution because she had no money to pay for her room, she attempted to slide down from a fifth-story window on a rope made from strips of bed clothing. She either lost her hold or deliberately loosened her grasp. She fell four stories, landing head first on the brick pavement, and was instantly killed.

## SAID TO THE MIRROR.

P. P. CRAFT: "It has just been brought to my notice that in a recent MIRROR Robert Downing is announced as appearing at Canton, O. In view of the fact that our Ohio time does not commence until the latter part of January, it is evident that an impostor is using the name of Robert Downing. I have also discovered that some person has been using Mr. Downing's paper in several Indiana and Ohio towns, and as there is but one Robert Downing, and as he is at present appearing in Inman, the Barbarian, I trust that you will call attention to this matter so that local managers may be on their guard. In the mean time I will take legal steps to protect Mr. Downing's name and copyrighted paper."

H. S. GILBERT and W. C. STILES, managers of the Stiles Stock company: "We desire to inform those in the profession who are under the impression that we are producing The Eagle's Nest that they are mistaken. We are not now playing this piece, and never have played it."

The Rev. FORBES PHILLIPS, author of Church and Stage: "Could you oblige me by making known in the States that the play produced by Mrs. Brown-Potter was not my story which was played with such success in the English provinces, but a mutilated version, and an incomplete, unconvincing series of tabulations of an original plot. The original play, which I produced last on Mr. Addison Bright, now the owner of the play, and Mrs. Brown-Potter holds no rights in it."

GEORGE CONWAY, acting manager Ben Hendricks: "In regard to Fanny Davenport's debut, Colonel Brown is correct. I was there and also made my first appearance as the property boy at the age of twelve years. The first cue I ever received was from that fine man and excellent actor, E. L. Davenport. It was, 'Arbaces deities ye all.' That was the cue to shake the bag that contained the lava of gold and silver paper, and it was shaken, you bet."

C. RUSSELL SAGE: "I am not to play with Miss Russell and I have no contract with her managers. As the matter has been brought to me so often of late, I shall appreciate its denial."

W. R. STAIR, advance agent of Porter J. White's Faust: "Through the medium of your valuable paper, I want to thank two fellow advance agents, Wallace Sackett (Marie Walnwright) and Fred Beckman (Lew Dockader). These gentlemen were entire strangers to me, but heard of my illness with the 'grip' as they were going through Sioux City, and called to offer their sympathy and financial aid. I hope to be able to rest the balance of the season."

ERNEST LAMSON: "Please correct the false reports which have been in circulation. Heretofore has closed. It is in flourishing health and business is excellent."

## MUSIC NOTES.

Mme. Fulton finished her Western series of recitals in Chicago last Sunday evening and will arrive in New York Wednesday morning for Eastern series at the Bijou Theatre, Boston, Friday evening, Dec. 16, returning to New York for her first concert with the Victor Herbert Orchestra at the Majestic Theatre, Sunday evening, Dec. 18.

Mr. Bachy, an hundred and thirty-third musical morning in the Waldorf-Astoria, Dec. 5, was attended by a fashionable audience. Victor Herbert's Orchestra played delightfully, and Madame Semblich's singing was superb.

Ella Reidt made her debut as a pianist in the Lyceum Theatre, Dec. 5. She pleased her auditors. David Bispham assisted.

At his fourth piano recital in Carnegie Hall last Tuesday afternoon, Vladimir de Pachmann played an entire Chopin programme. His interpretation of the great composer is unique and wonderfully sympathetic.

W. J. Henderson, critic and author, lectured on Tchaikowsky in Aeolian Hall last Tuesday evening. He sketched the history of the modern Russian school, music in Russia, and dwelt on the compositions of Tchaikowsky.

Rudolf Esmail, the young Bohemian pianist, who accompanied Kubelik on his American concert tour, gave a piano recital in Mendelssohn Hall, Wednesday afternoon, to a small audience. His playing revealed wonderful technique and undoubted ability, but his tendency to appear brilliant at the expense of the music and in danger of breaking the keys of the piano was, no doubt, the fault of youthfulness.

The Lockwood String Quartette gave a chamber music concert at the Hotel St. Regis, Wednesday evening. The soloists were Lillian Brechlin, soprano, and John Mercey, pianist.

The pupils of the New York German Conservatory of Music gave a concert in Carnegie Hall Wednesday evening.

Yasay, the violinist, after an absence of six years, made his reappearance with the Boston Symphony Orchestra in Carnegie Hall Thursday evening. He was welcomed with prolonged and deafening applause. He played the E flat major concerto by Bach and the Bruch concerto in a marvelously brilliant, sentimental style.

The People's Symphony Concert in Carnegie Hall Friday evening attracted an immense audience. F. H. Arena directed and made the usual explanatory remarks. Margaret E. Roach, contralto, sang two solos with fine effect.

The first concert of the season by the Women's String Orchestra was given in Mendelssohn Hall, Friday night. An excellent programme was rendered. Anna Olten, violinist, and Robert Craig Campbell, tenor, assisted.

## MATTERS OF FACT.

Gertie Lewis is making a hit with press and public as Isadora, in Gordon and Bennett's A Royal Slave. Harriet Davis, while playing in Rachel Goldstein in Salem, O., was thrown to the stage by the breaking of the ladder in the ship scene. Though a physician was called, she pluckily continued her work.

The Masonic Opera House at Ironton, O., owned by the Lawrence Lodge, No. 108, F. and A. M., is offered for rent for a term of years from June, 1905.

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The King of Detectives,  
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The Wayward Wife,  
The Bowery After Dark,

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The Race for Honor,  
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Between Love and Duty  
And Others.

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26, Matinee and Night. Quick.

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Bids must be in during January, 1905, and addressed  
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Mahler Brothers, Sixth Avenue and Thirty-first  
Street, "the theatrical underwear house of America,"  
is displaying a complete assortment of things suitable  
for holiday gifts, which comprises articles of every  
description at prices that can't be beat. They invite  
a visit from all professionals in town during the  
Yuletide period.

The Brotherhood of Railroad Trainmen of Mena,  
Ark., is to have a big benefit from Feb. 22 to 24  
at the Davis Opera House, at that place, and want a  
high-grade attraction for that time. A liberal per-  
centage is offered by S. Williams, P. O. Box 322,  
Mena, Ark., for the trainmen.

The absorption of the Long Island Railroad by the  
Pennsylvania Railroad and the announcement of many  
contemplated improvements by the latter company, which  
includes tunneling the East River, has added an  
impetus to Long Island real estate. Many pro-  
fessionals have invested in permanent homes on the  
island, while others have bought property with the  
intention of building in the near future. Van and  
Miller, at 117 West Twenty-eighth Street, are offer-  
ing homes at Wantagh Harbor, L. I., a fifty-minute  
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Grashel is now out of their hands, and, with  
the entire production in possession of the under-  
signed, in execution of a judgment of the  
New York Courts, awarding him the sole rights to  
control the play and receive all royalties, in a suit  
against those managers, decided on Dec. 5.

The undersigned is now negotiating with  
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MUSIC PUBLISHERS.

**The Chas. K. Harris Herald**  
Devoted to the interests of Songs and Singers.  
Address all communications to  
CHAS. K. HARRIS, 31 W. 41st St., New York.

New York, Dec. 17, 1904 No. 40  
Publishers come and go, but the House of Harris  
Goes on Forever!

The best musical show on Broadway, conceded by all, is "Higgledy Piggledy," Maurice Levi, who is responsible for the music, has set Broadway whistling, humming and singing the popular gems: "Game of Love," "Nancy Clancy," "I'm so Lonesome," and "Big Indian and His Little Maid."

George Evans created a sensation at Hammerstein's Victoria Theatre last week singing his wonderfully successful waltz song hit, "Come, Take a Trip in My Airship," the entire audience joining in the chorus, it was a remarkable sight.

"Why Don't They Play With Me," Chas. Harris' child song story, the successor to "Always in the Way," looks as though it will exceed in popularity the latter song. A great many composers have tried to write baby songs, but it takes Harris, as he seems to understand what the public and profession want. Here is a list of child songs that is unequalled, all written by Chas. K. Harris: "There'll Come a Time Some Day," "Creep, Baby, Creep," "Humming Baby to Sleep," "Only a Tangle of Golden Curls," "Will I Find My Mamma There," "Hello, Central, Give Me Heaven," "Always in the Way," "In Dear Old Fairyland," "Just Next Door," "Which Shall It Be," "The Tie That Binds," "While the Dance Goes On," "For Sale, a Baby," "Kiss and Let's Make Up," each and every one a hit.

Some of the singing artists who have become identified with the Harris publications during the past year are: "The Girl of My Dreams," Mme. Mantelli, Sabel Johnson, Eleanore Falke, "Why Don't They Play With Me," Mme. Slapoffski, Della Donald, George W. Jenkins.

In answering these advertisements please mention THE MIRROR.



The Pantzer Trio, the clever contortionists, are performing their artistic stunts to the jingling strains of "Karama" and "Uncle Sammy."

J. Knox Garvin and Jennie Platt are singing with great success Edwin C. Brill's songs, "Miss Katy Did," "The More I See of Other Girls the Better I Like You" and "My Lady Moon."

Sherman Coates, of the Watermelon Trust, is featuring the new song, "Tommy," published by George W. Sechtel, 39 West Twenty-eighth street. Hurd and Fowler are also using the song with great success.

S. R. Henry's new ballad success, "When the Harvest Moon is Shining on the River," is proving a winner. Manuel Romane, of Dockstader's Minstrels, is making the biggest success of his career with it. The song is also being featured by over a hundred illustrated song teams. "Sadie Green," "Don't Come Back and Hang Around Ma Do," "Best Girl I Ever Struck" and "Kitty Malone" were among the successful numbers at the minstrel show given at the Seventy-first Regiment Armory, Dec. 8. These songs are published by the Peerless Publishing Company.

Mae Taylor writes that the gallery is with her every time she sings Ed. Brill's "Ma Lady Moon," and she is identified with this coon classic all through New England. She is also using "Miss Katy Did" and "The More I See of Other Girls the Better I Like You."

A number of well-known singers are featuring Breen and Geary's "The Man With the Ladder and the Hose." There is a great demand for slides of this song.

A unique way of informing the composer of the success of his songs was that adopted by Marguerite Fields, the clever soubrette with the Yon Yanson company, in sending to Ted. S. Barron on Butte, Mont., a beautiful leather postal card, upon the back of which was burnt a picture of an Indian chasing a white man, presumably after his scalp. The situation was aptly brought out by Miss Fields single line, "We are killing 'em out here," which was intended to convey the idea that the two songs, "My Little Zu-zu-oo-oo" and "Honey, I'm Waiting," were going well. Judging from the postal, they are moving very fast.

The clever Hoover Sisters are making friends singing "Strolling Along on Old Broadway" in their singing and dancing act over the Proctor circuit.

Many ballad singers throughout the country are receiving repeated encores singing The Peerless Publishing Company's "Only You and I, Love," "My Own Sweet Southern Honey," "I'll Meet You When the Golden Sun Has Set" and "The Song Our Boys Sang."

Orchestra leaders are featuring Engle's "A Needle in a Haystack," published by William R. Haskins, 55 West Twenty-eighth street.

James H. Cullen is singing two of Stern and Company's songs. One is Sloane's famous "There's a Little Street in Heaven That They Call Broadway" and the other is a musical satire on society called "The Lives of Famous Men." It is interesting to note that the tuneful melodies of these two songs are hummed by many in the audience when leaving.

Elida Morris and Lillian Mills are at present one of the feature acts on the Keith Circuit. They have a very novel and entertaining act, giving a correct imitation of the first part of minstrel entertainments and incidentally introduce some very catchy musical numbers, among which are "What the Brass Band Played," "Can't You See My Heart Beats All for You," "Make a Fuss Over Me" and "Daniel." Their act has been complimented by every manager they have worked for.

Della Fox is singing Madden and Moret's new Japanese march song, "One Little Soldier Man." The Boston papers are unanimous in their praise of this number.

Among the instrumental numbers published by the House of Harris, which are meeting with great success with the prominent bands, orchestras and leaders, are the following: "Our President" (march), "Down the Pike" (march), "March of the Eagles," "Swanee Rag," "New Rochelle Yacht Club Waltz," "Voice of the Night" (waltz), "The King's Fool" (march), "The Olympia" (march), and Mr. Harris' latest novelty, "Love and Kisses."

"The Burglar and the Child," "Resurrection Morn," "While the Tom-Tom Plays," "Ain't That Too Bad" and "Strolling Along on Old Broadway" are recent publications of the Parker Music Company, 140 West Forty-second street, New York, and they are being sung extensively with the most gratifying results.

The Metropolitan Glee Club and the Montauk Ladies' Quartette have in preparation Ed. S. Brill's coon classic, "Ma Lady Moon" and "The More I See of Other Girls the Better I Like You."

Josephine Gassman reports wonderful success with Williams and Van Alstyne's original coon song, "Back, Back, Back to Baltimore." She says she has not had a song like this in years. Leighton and Leighton, the well-known song and dance boys with Dockstader's Minstrels, also report tremendous success with the above song.

The composer, S. R. Henry, of the now very popular march, "Polly Prim," has finally announced, after receiving hundreds of inquiries from leaders, that he will have a new characteristic march ready about the first of the year. It will be in the composer's best vein, and he is

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"I'll Meet You When the Golden Sun Has Set,"  
"Don't Come Back and Hang Around Ma Do,"  
"My Own Sweet Southern Honey,"  
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highly gratified by the fact that already leaders and dealers have placed advance orders for the new number.

Barnes and Washburn, the refined vocalists, are singing their way into the hearts of their audiences. They are using as the mediums of their success the popular songs "Somebody's Waiting for Me," "Nyomo" and "She's the Pride and Pet of the Lane," all of which are published by Leo Feist.

May Irwin is singing a novelty song by Harry Williams and Jean Schwartz, called "Tennessee," published by the "Big Firm."

Violet Staley, who plays the leading role in A Trip to Chinatown this season, writes to say that her biggest successes have been made by the two songs from the Feist catalogue, "Nyomo" and "Honey, I'm Waiting."

Why Women Sing, Ragged Hero, Uncle Josh Spruceby, Harry Ward's Minstrels, Faust's Minstrels, West's Minstrels, Quinlan and Wall's Minstrels and H. Henry's Minstrels are using Brill's publications, "Ma Lady Moon," "When the Snow Flakes Fall," "Heroes that Wear the Blue" and "The More I See of Other Girls the Better I Like You."

Among the top-liners using "What the Brass Band Played," "Oysters and Clams" and "A Little Boy Called Taps," which are published by the F. B. Haviland Publishing Company, are Etta Williams, May Curtis, Flossie Allen, Joseph McNatti Trio, Innis and Ryan and many others. This house also publishes the following new numbers: "Daniel," "Can't You See My Heart Beats All for You," "Forget Me Not," "Make a Fuss Over Me," "Please Come and Play in My Yard," "If I Should Say I Love You" and the masterpiece of Theodore Morse, "Dear Old Girl."

"Down in the Subway" is being featured by hundreds of well-known performers and they all claim that it is a positive "knock out."

The gigantic strides toward popularity of the new coon song, "Get the Money," by Nathan Blvins, is evidenced by the number of head-liners who are taking up the song. Among the recent additions to the list may be mentioned Ernest Hogan, and Jones and Sutton, both of which acts are scoring an immense success with what promises to be a winner. Lew Dockstader is still enthusing his audiences with it.

The new year will bring forth a list of song novelties, published by the House of Harris, which will be a surprise to the profession as well as to the public and the managers. Such a list of novelties has never been published by any one house in the history of the music publishing business, and no two songs will be alike. The list will be published in this column at the beginning of the new year.

May Yohe has added "Won't You Fondle Me" to her repertoire. It is published by the "Big Firm."

Harry Lyons, the well-known mimic and whistler, is performing his imitations to the delight of the Proctor audiences. He is making a feature of "Uncle Sammy" and "Karama," both of which are published by Leo Feist.

"Decoration Day," published by the Buffalo Music Company, has been added to Dockstader's Minstrels, first part. William G. Rogers is singing this popular march song.

MATTERS OF FACT.

Harry E. Baker and De Saleo Shields close with Byrne Brothers' Eight Bells company Dec. 17 at Kane, Pa.

Earle K. Mitchell has been transferred from Wax Down East to Girls Will be Girls.

Daisy Lee Whipple, the leading woman of Mitten-thal Brothers' (Western) Aubrey Stock company, has tendered her resignation on account of ill health. She is going to Cincinnati, O., to join her husband, Wilson Hammon, the light comedian of the Fore-pough Stock company.

The new opera house (Sanders and Tichenor, managers), in McHenry, Ky., was opened by The Dorn Woodruff Stock company Dec. 1, 2, 3 in The Moon-shiners, The Country Girl and Lend the Lady. The performances were of a high class and played to large and appreciative audiences.

Harry M. Price, German comedian, is in his fourteenth successful week with Rudolph and Adolph, playing the part of Adolph Dinkenspiel, a ladies' tailor. This is his second season with this company, which is on its way to the Pacific Coast.

Jack E. Magee, the comedian, is in his fifteenth week with the Human Hearts (Western) and is meeting with success.

Nelson and Fleisher are preparing to produce a big scenic production, "Beware of Men," for a tour of the Eastern States with a strong cast as follows: Millard Reid, Coulter Howard, W. A. Lannigan, James T. West, George E. Whitaker, William Beach, H. W. Carter, Charles Stewart, William Redden, Carlo Weiskand, Mable Petty, Rose Cameron, Grace Sessler, Ruth Richmond. The scenery is painted by William Redden and it is under the personal direction of Millard Reid. The company will play Stair and Havlin time exclusively.

Brandt and Goldsmith will send out Betrayed at the Altar about Dec. 20, coming in their own house in New Albany, Ind. It is a strong story of womanly deceit. A company will be headed by Margaret Ash-ley. The balance of the season is nearly all booked and the tour will be conducted by Mr. Goldsmith.

Joseph De Grace is meeting with marked success in this, his second season of starring in Shakespeare's The Merchant of Venice and Hamlet. His manager, Fred A. Hayward, reports that negotiations are pending for a well-known New York success for next season. The company is now touring the Southwest.

MUSIC PUBLISHERS.

New Idea—New Song—New Neighborhood—New Hit

**I'M CRAZY 'BOUT YOU**  
T. B. HARMS COMPANY, 126 West 44th St., N. Y.

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**"THE MAN WITH THE LADDER AND THE HOSE"**

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**MA LADY MOON** **WHEN THE SNOW FLAKES FALL**  
**MISS KATY DID** **HEROES THAT WEAR THE BLUE**

**THE MORE I SEE OF OTHER GIRLS, THE BETTER I LIKE YOU**

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In answering these advertisements please mention THE MIRROR.



# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

A BOY OF THE STREETS: Louisiana, Mo., Dec. 13. Bowling Green 14, Hannibal 15, Palmyra 16, Shelbyville 17.  
A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Elwood, Ind., Dec. 13. Tipton 14, Franklin 15, Sullivan 17, Terre Haute 19, 20, Brazil 21, Anderson 22, Alexandria 23.  
A BREZZE TIME (K. Webster Fitz, mgr.): Kalamazoo, Mich., Dec. 13. Orlando 14, Daytona 15, St. Augustine 16, Palatka 17, Fernandina 19, Waycross, Ga., 20, Fitzgerald 22, Cordele 23.  
A BREZZE TIME (Western: K. Webster Fitz, mgr.): Aurora, Neb., Dec. 13. Harvard 14, Sutton 15, Crete 16, Fairbury 17.  
A BUNCH OF KEYS (Gus Bothner, mgr.): Bartlesville, I. T., Dec. 13. Tulsa 14, Salpula 15, Okmulgee 16, Shawnee, Okla., 17, Oklahoma City 18, Enid 19, Wellington, Kan., 20, Caldwell 21, Wichita 22.  
A CIRCUS DAY (H. M. Reiss, mgr.): Corinth, N. Y., Dec. 13. Granville 14, Poutney, Vt., 15, Fair Haven 16, Hoosick Falls, N. Y., 17, White Hall 19, Ticonderoga 20.  
A COUNTRY KID (H. B. Whitaker, mgr.): Atlantic, Ia., Dec. 14. Red Oak 15, Shenandoah 16, Creston 17.  
A DESPERATE CHANCE (Miller, Plohn and Taylor, mgrs.): Waco, Tex., Dec. 13. Ft. Worth 15, Ardmore 16, Perry 19, Arkansas City, Kan., 20, Winfield 21, Hutchinson 22, Pueblo, Colo., 23.  
A DEVIL'S LANE (Eastern: Edna Fitch, mgr.): Weston, W. Va., Dec. 13. Buckhannon 14, Grafton 15, Philippi 17.  
A FIGHT FOR LOVE: Camden, N. J., Dec. 12-14. Wilmington, Del., 15-17. Philadelphia, Pa., 19-24.  
A FRIEND OF THE FAMILY (W. F. Gorman, mgr.): Ft. Collins, Colo., Dec. 13. Greeley 14, Central City 15, Boulder 17, Denver 19-24.  
A GIRL OF THE STREETS (J. L. Veronee, mgr.): Newark, N. J., Dec. 11-17. Philadelphia, Pa., 18-24.  
A HOUSE OF DOLLS: Elizabeth, N. J., Dec. 15-17.  
A HOT OLD TIME: Clinton, Ia., Dec. 13. Marshalltown 14, Des Moines 15-17.  
A LITTLE OUTCAST (Geo. E. Gill's): Berlin, Conn., Dec. 13. Guilford 14, Galt 15, Hamilton 16, 17, Rochester 18.  
A LITTLE OUTCAST (Northern: R. A. Hanks, mgr.): Reading, Pa., Dec. 12-14. Harrisburg 15-17.  
A NIGHT IN THE FOOL HOUSE: Toledo, O., Dec. 12-17. Cincinnati 18-24.  
A RABBIT'S FOOT: Aiken, S. C., Dec. 13. Blackville 14, Barwell 15, Denmark 16, Summerville 17.  
A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Jersey City, N. J., Dec. 12-17. Bridgeport, Conn., 20, 21. New Haven 22-24.  
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Onawa, Ia., Dec. 13. Perry 14, Cedar Rapids 15, Iowa City 16, Clinton 17, Moline 18, Centerville 19, Ottumwa 20, Oskaloosa 21, Des Moines 22-24.  
A ROYAL SLAVE (Northern: Gordon and Bennett, props.; Teddy Thomas, mgr.): Champlain, Ill., Dec. 13. Bensenville 14, Frankfort, Ind., 15, Monticello 16, Marion 17.  
A ROYAL SLAVE (Southern: Gordon and Bennett, props.; Henry M. Blackall, mgr.): Steubenville, O., Dec. 13. Leavenworth 14, Woodstock 15, Decatur 16, Appletown 17, Windsor 20, Sealdala 22.  
A TEXAS STEER (M. Rice, mgr.): Missouri Valley, Ia., Dec. 13. Council Bluffs 14, Plattsmouth, Neb., 15, Lincoln 16, Marietta 17, Battle Creek 18, Goshen, Ind., 19, Valparaiso 17, Hammond 18.  
A WIFE'S SECRET (Spencer and Aborn, mgrs.): Brooklyn, N. Y., Dec. 12-17.  
A WOMAN'S STRUGGLE: Philadelphia, Pa., Dec. 12-17. Baltimore, Md., 19.  
A WORKING GIRL (Wong's) (Howard Wall, mgr.): Brooklyn, N. Y., Dec. 12-17. Boston, Mass., 19-24.  
ADAMS, MAUDE: Springfield, Mass., Dec. 13. Hartford, Conn., 14, Bridgeport 15, Waterbury 16, New Haven 17.  
ALLEN, VIOLA: Pittsburgh, Pa., Dec. 12-17. Wilkes-Barre 19, Scranton 20, Binghamton, N. Y., 21, Albany 22, Worcester, Mass., 23, New Bedford 24.  
ALONE IN THE WORLD (Mittelman Brothers, mgrs.): Saginaw, Mich., Dec. 11-14. Toledo, O., 15-17. Cleveland 19-24.  
AN ARISTOCRATIC TRAMP: Cairo, Ill., Dec. 13. Anna 14, Carbondale 15, Marion 16, Paducah, Ky., 17.  
AN AMERICAN PRINCESS: Philadelphia, Pa., Dec. 11-17.  
ANGEL, MARGARET: Chicago, Ill., Dec. 12-24.  
ARIZONA (Eastern: H. C. Jones, mgr.): Jackson, Mich., Dec. 13. Leans 14, Battle Creek 15, Goshen, Ind., 16, Valparaiso 17, Hammond 18.  
ARIZONA (Main: Wilson S. Ross, mgr.): Colfax, Ore., Dec. 14. Pullman 15, Spokane 16, 17, Wallace, Ida., 19, Missoula, Mont., 20, Helena 21, Great Falls, Butte 22, 24.  
AT CRIPPLE CREEK: Richmond, Va., Dec. 12-17.  
AT RISK OF HIS LIFE (Mark E. Swan, mgr.): Trenton, N. J., Dec. 12-14. Bridgeport, Conn., 15, 16, Waterbury 17.  
AT THE OLD CROSS ROADS (Arthur Alston, mgr.): St. Louis, Mo., Dec. 11-17. Belleville, Ill., 18, Centerville 19, Washington, Ind., 20, Bedford 21, Jaysonville 22, Paris, Ind., 23.  
BARRYMORE, ETHEL: New York city Nov. 15-Indefinite.  
BECAUSE SHE LOVED (Martin J. Dixon, mgr.): Trenton, N. J., Dec. 15-17.  
BELL, KATHLEEN: Toronto, Can., Dec. 12-17.  
BEN HUR: San Antonio, Tex., Dec. 12-17.  
BERENSON, HARRY (J. J. Coleman, mgr.): Columbus, Ind., Dec. 13. Terre Haute 15, Danville, Ill., 16, 17, Sioux Falls, S. D., 18.  
BETRAYED AT THE ALTAR (Brandt and Goldsmith, mgrs.): Seymour, Ind., Dec. 26. New Castle 27, Dunkirk 28, Kokomo 29, Rochester 30.  
BINGHAM, AMELIA: Boston, Mass., Dec. 5-17.  
BRINDAMON, ANITA: New York city Nov. 15-Indefinite.  
BRINDAMON, ANITA: Dec. 13. Girardville 15, Mahanoy City 16, 17.  
BUSTER BROWN (Western: Melville B. Raymond, mgr.): Pittsburgh, Pa., Dec. 12-17.  
BUSTER BROWN (Eastern: Melville B. Raymond, mgr.): Warren, Pa., Dec. 13. Franklin 14, Oil City 15, Meadville 16, East Liverpool, O., 17.  
BUSY IZZY: Bloomington, Ill., Dec. 13. Terre Haute, Ind., 14, South Bend 15, Elkhart 16, Joliet, Ill., 17.  
CAMPBELL, MRS. PATRICK: Cleveland, O., Dec. 12-17.  
CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Indianapolis, Ind., Dec. 12-14. Ft. Wayne 15, 16, Columbus, Ind., 19-21, Dayton 22-24.  
COLLIER, WILLIAM: St. Joseph, Mo., Dec. 13. Quincy, Ill., 14, Davenport, Ia., 15, Galesburg, Ill., 16, Peoria 17.  
COMMON SENSE BRACKET: Piqua, O., Dec. 13, 14. Detroit, Mich., 15-17.  
CORCORAN, JANE (Alston and Baxter, mgrs.): Vancouver, B. C., Dec. 13. 14. New Whatcom, Wash., 15, Seattle 16, 17, Spokane 20, 25.  
CRANE, WILLIAM H.: Boston, Mass., Dec. 12-24.  
CROSBY, ALBERTA: New York city Dec. 12-17.  
DAILY, ARNOLD: Philadelphia, Pa., Dec. 12-17.  
DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): South Bethlehem, Pa., Dec. 13. Allentown 14, Easton 15, Reading 16, 17, Baltimore, Md., 19-24.  
DAVID HARM (No. 1; Julius Cahn, mgr.): Washington, D. C., Dec. 12-17.  
DAVID HARM (No. 2; Julius Cahn, mgr.): St. Marys, O., Dec. 13.  
DEBATED AT THE ALTAR: Pittsburgh, Pa., Dec. 12-17.  
DE GRASSE, JOSEPH: Purcell, I. T., Dec. 13. Durant 15, Bonham, Tex., 16, Denison 17, Greenville 19, Gainesville 20, Fort Worth 21, Denton 22, McKinney 23, Corsicana 24.  
DEVIL'S AUCTION (M. Wise, mgr.): Seattle, Wash., Dec. 11-14. Ellensburg 15, North Yakima 16, Walla Walla 17, Spokane 18-20, Warrenton, Ida., 21, Wallace 22, Missoula, Mont., 23, Helena 24.  
DORA THORNE (Geo. E. Crowder, mgr.): Concordia, Kan., Dec. 13. Beloit 14, McPherson 15, Newton 16, Wichita 17, Topeka 18, Lawrence 19, Leavenworth 20, Iola 21.  
DORA THORNE (Rowland and Clifford, mgrs.): Westfield, Mass., Dec. 13. Athol 14, Lowell 15, Waltham 19, So. Framingham 20, Marlboro 21, Manchester, N. H., 22-24.  
DOWN BY THE SEA (Phil Hunt, mgr.): Burlington, N. J., Dec. 14. Camden 15-17, New York city 18-24.  
DOWN OUR WAY: New York city Dec. 12-17.  
DREW JOHN: New York city Sept. 5-Indefinite.  
DRIVEN FROM HOME: Kansas City, Mo., Dec. 11-14.  
DR. JEXYLL AND MR. HYDE (Cutter and Williams, mgrs.): Beardstown, Ill., Dec. 13. Ottawa, 14, Walnut 15, Bradwood 16, Hammond 17, 18.  
DR. JEXYLL AND MR. HYDE (L. E. Pond, mgr.): Grand Rapids, Mich., Dec. 11-14. Allegan 15, Kalamazoo 16, Lansing 17, St. Johns 19, Owosso 20, Pontiac 21, Toledo, O., 22-24.  
EBEN HOLDEN: Iowa City, Ia., Dec. 13. Cedar Rapids 14.  
EDSON, ROBERT (Henry B. Harris, mgr.): St. Louis, Mo., Dec. 12-17.  
EDWARDS, WALTER: Wells, Dunne and Harlan, mgrs.: Grand Rapids, Mich., Dec. 11-14. Toledo, O., 15-18. New York city 19-25.  
ELLIOTT, MAXINE: Los Angeles, Cal., Dec. 12-17.  
EMERSON, MARY: Greensburg, Pa., Dec. 13. Uniontown 14, Meyersdale 15, Morgantown, W. Va., 16, Monacaen, Pa., 17.  
ESCAPED FROM THE HAREM (Harry Earl, mgr.): Canton, Ill., Dec. 13. Peoria 14, Aurora 15, Milwaukee, Wis., 16-24.  
FAST LIFE IN NEW YORK: Springfield, Mass., Dec. 12-14. Hartford, Conn., 15-17, Jersey City, N. J., 19-24.  
FAUST (Porter J. White's): Iowa Falls, Ia., Dec. 13. Boone 14, Osceola 15, Kirksville, Mo., 16, Macon 17.  
FAVERSHAM, WM.: Philadelphia, Pa., Dec. 12-14.  
FISKE, MRS. ANNE THE MANHATTAN COMPANY (Harrison Gray Fiske, prop. and mgr.): New York city Sept. 14-Indefinite.  
FOR MOTHE'S SAK (Wm. Pottle, mgr.): Ashland, Ore., Dec. 13. Eugene 14, Salem 15, Centralia, Wash., 16, Seattle 18-24.  
FAUST (Porter J. White's): Iowa Falls, Ia., Dec. 12-17.  
GALLAND, BERTHA: New York, Dec. 12-17.  
GERMAN LILLIPUTIANS: Elkhart, Neb., Dec. 13. Ponca 14, Hartington 15, Fairbury 16, Randolph 17, Wausa 19, Bloomfield 20, Plainview 21.  
GILMORE, BARNEY (Harry Montgomery, mgr.): Philadelphia, Pa., Dec. 12-17. New Haven, Conn., 19-21, Bridgeport 22-24.  
GILMORE, PAUL (Julie Murray, mgr.): Philadelphia, Pa., Dec. 12-17.  
GOODWIN, NAT C. (Geo. J. Appleton, mgr.): New York city Nov. 28-Dec. 24.  
GRAPEN, CHARLES (J. C. Lawrence, mgr.): Chicago, Ill., Dec. 11-17.  
GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Columbus, Miss., Dec. 13. Aberdeen 14, Holly Springs 15, Greenville 16, Clarksdale 17, Helena, Ark., 19, Greenville, Miss., 20, Jackson 21, Vicksburg 22, Natchez 23.  
HACKETT, JAMES K.: New York city Dec. 6-Indefinite.  
HALL, GEORGE F. (W. J. Fielding, mgr.): Pateron, N. J., Dec. 12-14. Carbondale, Pa., 15, Towanda 16, Warrenton, N. Y., 17, Wilkes-Barre, Pa., 19-21, Scranton 22-24.  
HALL HOWARD: Minneapolis, Minn., Dec. 11-17.  
HANFORD, CHARLES B. (P. Lawrence, mgr.): Chicago, Ill., Dec. 13. Wichita, Kan., 14, Winfield 15, Pittsburg 16, Parsons 17, Chanute 19, Iola 20, Ottawa 21, Soldiers Home 22, Emporia 23, Abilene 24.  
HANS HANSON (Jas. T. McAlpin, mgr.): Augusta, Ky., Dec. 13. Eldorado 14, Yates Centre 15, La Harpe 16, Iola 17, Fredonia 19.  
HAPPY HOOLIGAN (Eastern: D. A. Kelly, mgr.): Pittsburgh, Pa., Dec. 12-17.  
HATREY, CHARLES (J. C. Lawrence, mgr.): Dec. 12, 13. HAPPY HOOLIGAN (Al. Dolson, mgr.): Greenville, Miss., Dec. 13. Greenwood 14, Vicksburg 15, Jackson 16, Brookhaven 17, Natchez 19, Port Gibson 20, Hattiesburg 22, Biloxi 24.  
HEARTY AUNT (Spencer and Aborn, mgrs.): Chicago, Ill., Dec. 4-17. Louisville, Ky., 18-31.  
HENDRICKS, BEN (Wm. Gray, mgr.): Shenandoah, Ia., Dec. 13. Auburn, Neb., 14, Tecumseh 15, Beatrice 16, Fairbury 17, Neola, Ia., 18, Pittsboro, Neb., 19, Omaha 20, 21, Nebraska City 22, Lincoln 23, 24.  
HER FIRST FALSE STEP: Cincinnati, O., Dec. 11-17. Louisville, Ky., 18-24.  
HER MAD MARRIAGE (J. C. Lawrence, mgr.): Dec. 15-17. HER ONLY SON (Frank T. Wallace, mgr.): Atchison, Kan., Dec. 13. Topeka 14, Manhattan 15, Clay Center 16, Junction City 17, Salina 19, Wichita 20.  
HIGGINS, DAVID: New York city Dec. 12-17.  
HI, ST. AND (Boyce and St. James, mgrs.): Havana, O., Dec. 13. Kenil 14, Barborton 15, Orrville 16, Canton 17.  
HOLLAND, MILDRED: Meadville, Pa., Dec. 13. Sharon 14, Warren 15, New Castle 16, Washington 17, Wheeling 18, 20.  
HOME FOLKS: Philadelphia, Pa., Dec. 12-17.  
HOOLIGAN'S TROUBLES (Harry Sutherland, mgr.): Hillsboro, O., Dec. 13. New Vienna 14, Springfield 15, Urbana 16, Lima 17, Lima 18, Lima 19, Lima 20, Lima 21, Lima 22, Lima 23, Lima 24.  
HOW HE WENT (R. M. Feltus, mgr.): Des Moines, Ia., Dec. 12-14. Omaha, Neb., 15-17, Kansas City, Mo., 18-24.  
HIS MAJESTY AND THE MAID: Greensburg, Pa., Dec. 13. Merendale 14, Uniontown 15, Morgantown, W. Va., 16, Monacaen, Pa., 17.  
HUMAN HEARTS (Claude Saunders, mgr.): Janesville, Wis., Dec. 13. Madison 14, Stevens Point 15, Antigo 16, Fond-du-Lac 17, Oshkosh 18.  
HUMAN HEARTS (Ed. S. Jolly, prop.): New Orleans, La., Dec. 11-23. Nashville, Tenn., 25.  
HUMPHREY, WILLIAM: Reading, Pa., Dec. 13. Chester 14, Trenton, N. J., 15, Easton, Pa., 16, Allentown 17.  
HUNTER FOR HAWKINS (Ed. S. Jolly, prop.): Ashtabula, O., Dec. 13. Elyria 14, Lorain 15, Oil City, Pa., 17.  
IN THE SHADOW OF THE GALLOWS (M. D. Wilson, mgr.): Auburn, N. Y., Dec. 14. Binghamton 15, 16, 17, Oneonta, Pa., 17, Scranton 19-21, Wilkes-Barre 22-24.  
IRIS-EUGENIE BARR: Worcester, Mass., Dec. 12-17. Brooklyn, N. Y., 19-24.  
IRIS: Peoria, Ill., Dec. 13. Canton 14, Galesburg 15, Burlington, Kan., 16, Peoria 17, Peoria 18, Peoria 19, Peoria 20, Peoria 21, Peoria 22, Peoria 23, Peoria 24.  
IRWIN, M. (Edward R. Salter, mgr.): New York city Nov. 1-Indefinite.  
JAMES BOYS IN MISSOURI (Eastern: Frank Gassolo, owner and mgr.; Palestine, Tex., Dec. 13. Marshall 14, Ruston, La., 15, Jefferson, Tex., 16, Texarkana 17, Little Rock 18, Little Rock 19, Little Rock 20, Marianna 21, Jonesboro 22, Memphis, Tenn., 23. JERRY FROM KERRY: Ridgeway, Can., Dec. 13. Blenheim 14, Leamington 15, Amherstburg 16, Essex 19.  
KENDALL, EZRA: Omaha, Neb., Dec. 12, 13. Kansas City, Mo., 15-17.  
KNOTT, ROSELE (Frank L. Perley, mgr.): Duluth, Minn., Dec. 12-13. Ashland, Wis., 14, Menominee, Mich., 15, Green Bay, Wis., 16, Stevens Point 17.  
LACKAYE, WILTON (W. A. Brady, mgr.): Buffalo, N. Y., Dec. 12-14.  
LIGHTS OF HOME (Harry Doel Parker, mgr.): Toledo, O., Dec. 11. Grand Rapids, Mich., 15-17, Chicago, Ill., 18-31.  
LOFTIS, CECILIA: New York city Dec. 12-17.  
LONERGAN, LESTER (Geo. H. Brennan, mgr.): Billings, Mont., Dec. 13. Fargo, N. D., 15, Crookston 16, Moorhead 17, Grand Forks 18, Grand Forks 19, Grand Forks 20, Grand Forks 21, Grand Forks 22, Grand Forks 23, Grand Forks 24.  
LORIMER, WRIGHT: Philadelphia, Pa., Dec. 5-24.  
LOUISIANA: Cleveland, O., Dec. 12-17.  
LYMAN TWINS: El Paso, Ill., Dec. 13. Pontiac 14, Elkhart 15, Danville 16, Champaign 17, Peoria 18, Danville 19.  
MCFADDEN'S FLATS (Chas. E. Barton, mgr.): Milwaukee, Wis., Dec. 11-17. Davenport, Ia., 18, Des Moines 19-21, Omaha, Neb., 22-24.  
MANN LOUIS: Dec. 12-17. Dec. 21-24.  
MANFIELD, RICHARD: Newark, N. J., Dec. 12-17.  
MANTELL, ROBERT: New York city Dec. 5-Indefinite.  
MAUD MULLER (L. D. Blondell, mgr.): Du Bois, Pa., Dec. 13. Blairville 14, Somerset 15, Galtitza 16, Barnesboro 17, Houtdale 19, Tyrone 20, Melville, Rose (J. R. Sterling, mgr.): San Francisco, Cal., Dec. 11-24. Sacramento 25, 26.  
MILLER, HENRY: Easton, Pa., Dec. 13. Trenton, N. J., 14.  
MONG, WILLIAM (Geo. J. Curtis, mgr.): McHenry, N. D., Dec. 12, 13. Cooperstown 14, Valley City 16, 17.  
MORE TO BE PITIED THAN SCORNED: Baltimore, Md., Dec. 12-17.  
MORRISON, LEWIS: Toronto, Can., Dec. 12-17.  
MORTIMER, LILLIAN (A. Girl of the Streets; Decker and Veronee, mgrs.): Newark, N. J., Dec. 12-17.  
MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co., mgrs.): New York city Sept. 3-Indefinite.  
MURPHY, JOSEPH (Geo. Kenney, mgr.): Galveston, Tex., Dec. 13. Houston 15, Austin 16, San Antonio 18, El Paso 20, Tucson, Ariz., 21, Phoenix 22.  
MURPHY, TIM (T. E. Saunders, mgr.): Minneapolis, Minn., Dec. 11-14. St. Paul 15, 16.  
MURRAY AND MACK: Temple, Tex., Dec. 13. Waco 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.  
MY WIFE'S FAMILY (J. Seldenberg, mgr.): Upper Sandusky, O., Dec. 13. Kenton 14, Bellefontaine 15, Mayaville 16, Findlay 17, Detroit, Mich., 19-24.  
NEILL, JAMES (Edwin H. Neill, mgr.): Seattle, Wash., Dec. 13. Seattle 14, Seattle 15, Seattle 16, Seattle 17, Seattle 18, Seattle 19, Seattle 20, Seattle 21, Seattle 22, Seattle 23, Seattle 24.  
NEW BIG SENSATION (E. A. Shafer, mgr.): Kokomo, Ind., Dec. 13. Marion 14, Greenfield 17, Richmond 19, Madison 20, Bloomington 26.  
NEXT DOOR (Jno. E. Anthony, mgr.): Minerva, Pa., Dec. 13. Massillon 14, Chicago 15, Chicago 16, Sandusky 17, Marion 19, Ottawa 20, Van Wert 21, Delphos 22, Bellefontaine 23, Piqua 24.  
OLCOFF CHAUNCEY (Augustus Pilon, mgr.): Washington, D. C., Dec. 12-17. Harrisburg, Pa., 19-24.  
OLD ARKANSAS (Merle H. Newton, mgr.): Hicksville, O., Dec. 13. Bryan 14, Wauseon 15, Napoleon 16, Ottawa 17, Leipsic 19, Findlay 20, North Baltimore 21, Bowling Green 22, Kenton 23.  
ON THINGSIVING DAY (Vance and Sullivan, mgrs.): Norfolk, Va., Dec. 12-17. Richmond 19-24.  
ON THE BRIDGE AT MIDNIGHT (Eastern: Geo. Kilmt, prop.; Frank Gassolo, mgr.): Trenton, N. J., Dec. 12-14. New York city 18-23.  
ON THE BRIDGE AT MIDNIGHT (Western: Geo. Kilmt, prop.; Frank Gassolo, mgr.): Beatrice, Neb., Dec. 13. Fairbury 14, Hastings 15, York 16, Falls City 17, Council Bluffs, Ia., 25.  
ONLY A SHOP GIRL: Chicago, Ill., Dec. 11-17. Milwaukee, Wis., 18-24.  
OLD KENTUCKY: Decatur, Ill., Dec. 13. Bloomington 14, Peoria 15, Joliet 16, Elgin 17.  
OUR NEW MINISTER (Miller and Conners, mgrs.): Northampton, Mass., Dec. 13. Gardner 14, Attleboro 15, Westfield 16, North Chatham 17, Chatham 18, Over Niagara Falls (A. Rowland and Clifford, props.): Elizabeth, N. J., Dec. 12-14. Hoboken 15-17, Trenton 19-21, New Brunswick 22, Bristol, Pa., 23.  
OVER NICKEL AND DIME (A. Rowland and Clifford, props.): Decatur, Ill., Dec. 13. Chatham 14, Danville 15, Champaign 16, Kankakee 17.  
OVER NICKEL AND DIME (A. Rowland and Clifford, mgrs.): Oakland, Cal., Dec. 12-13. San Francisco, Cal., 14.  
PATTON, W. B. (J. M. Stout, mgr.): New Braunfels, Tex., Dec. 10. Taylor 14, Belton 15, Temple 16.

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THEATRICAL WEEKLY RATES.

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PRESTON, JOHN A.: Janesville, O., Dec. 13.  
QUEEN OF THE HIGHWAY (W. McGowar, mgr.): Lakewood, Ind., Dec. 13. Elwood 14, Alexandria 15, Muncie 16, Ft. Wayne 17, Detroit, Mich., 18-24.  
QUEEN OF THE WHITE SLAVES (Eastern: A. H. Woods, mgr.): Findlay, O., Dec. 13. Ottawa 14, Piqua 15, Hamilton 16, Richmond, Ind., 17, Grand Rapids, Mich., 20-22, 24.  
QUEEN OF THE WHITE SLAVES (Western: A. H. Woods, mgr.): Buffalo, N. Y., 12-17. Rochester 19, Syracuse 22-24.  
QUINCY ADAMS SAWYER (Central: Columbus, Ga., Dec. 13. Atlanta 14, 15, Anniston, Ala., 18, Montgomery 17.  
QUINCY ADAMS SAWYER (Eastern: C. B. Brooks, mgr.): Marion, Ind., Dec. 13.  
QUINCY ADAMS SAWYER (Western: Frank M. Morgan, mgr.): Decatur, Ga., Dec. 13. Hastings 14, Clay Centre, Kan., 15, Junction City 16, Manhattan 17, McPherson 19.  
QUINCY ADAMS SAWYER: Marion, O., Dec. 13. Delaware 14, Gallon 15, Mansfield 16, Sugar Creek 17.  
RACHEL GOLDSTEIN (Jas. H. Rhodes, mgr.): Waynesburg, Pa., Dec. 13. Bellaire, O., 14, Sistersville, W. Va., 15, St. Mary 16, Parkersburg 17.  
RACHEL GOLDSTEIN (J. C. Lawrence, mgr.): Wheeling, W. Va., 16. Akron, O., 17. Pittsburgh, Pa., 19-24.  
REJANE: Chicago, Ill., Dec. 5-17.  
RIP VAN WINKLE: Savannah, Mo., Dec. 13. Bedford, Ia., 14, Creston 15, Corning 16, Clarksdale 17.  
ROBERT, KATHERINE: Burlington, Vt., Dec. 12-17.  
ROBSON, ELEANOR: London, Eng., Dec. 5-17.  
ROYAL LILLIPUTIANS (Thos. R. Henry, mgr.): Toronto, Can., Dec. 12-17.  
RUSSELL, ALICE: New York city Dec. 5-Indefinite.  
RUSSELL, LOUIS J. (Felix Blair, mgr.): Lewisburg, Pa., Dec. 14. Freehold 15, Shamokin 16, Lewistown 17, Barnesboro 21, Indiana 22, Greensburg 23.  
SANDY BOTTOM (Hampton and Hopkins, mgrs.): Iola, Kan., Dec. 13. Chanute 14, Parsons 15, Coffeyville 16, Pittsburg 17.  
SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Buffalo, N. Y., Dec. 12-17. Toronto, Can., 18-24.  
SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Washington, Pa., Dec. 12-17. Philadelphia 19-24.  
SHERLOCK HOLMES: Selma, Ala., Dec. 13. Montgomery 14, Pensacola, Fla., 15. Mobile, Ala., 16, Meridian, Miss., 17. New Orleans, La., 18-24.  
SHORE ACRES (Thos. R. Henry, mgr.): Everett, Wash., Dec. 13. Olympia 14, Hoquiam 15, Portland, Ore., 18-21. Eugene 22, Chico, Cal., 24.  
SI PLUNKARD: Berwick, Pa., Dec. 13. Northumberland 14, Mt. Carmel 15, Shenandoah 16, Hazleton 17.  
SI STEBBINS (Dan Darlegh and Bob Mack, mgrs.): Cadiz, O., Dec. 13. East Liverpool 14. Salineville 15, Minerva 16, Alliance 17, Barborton 20, Canton 21, Canton 22, Canton 23, Canton 24.  
SKINNER, OTIS: Syracuse, N. Y., Dec. 13. Rochester 14, Buffalo 15-17.  
SKY FARM: Boston, Mass., Dec. 12-17.  
SLAVES OF THE MINE (L. J. Stevin, mgr.): Somerset, Pa., Dec. 13. Conneville 14, Paterson, N. J., 15-17. Wilmington, Del., 21. Camden, N. J., 22-24.  
SOTHERN, E. H. AND JULIA MARLOWE: Boston, Mass., Nov. 28-Dec. 24.  
STRANGE ADVENTURES OF AMOS SKETER (Robt. Grant, mgr.): Harrisburg, Pa., Dec. 12-14. Tyrone 15, McKeessport 16, Conneville 17.  
STUART, RALPH: Milwaukee, Wis., Dec. 11-17.  
SUPERBA: Brooklyn, N. Y., Dec. 12-17.  
SWIFT, CLOVER (H. Schaffer, mgr.): Chicago, Ill., Dec. 12-17. Dowagiac, Mich., 18, Kalamazoo 19, Grand Rapids 22-24.  
THAT LITTLE SWEDDE (Hampton and Hopkins, mgrs.): Clarinda, Ia., Dec. 13. Marysville, Mo., 14, Atchison, Kan., 15. Leavenworth 16, Topeka 17.  
THE BANKER'S CHILD (Four Shannons; Harry Shannan, mgr.): Paul's Valley, I. T., Dec. 13. Tishomingo 14, Coal Gate 15, S. McAllester 16, Oklahoma City, Okla., 19-24.  
THE BLACK MASK (W. R. Dalley, mgr.): New Haven, Conn., Dec. 12-14. Springfield, Mass., 15-17.  
THE BONNIE BRIER BUSH (Kirk La Shelle, mgr.): Cincinnati, O., Dec. 12-17.  
TEN NIGHTS IN A BAR ROOM: Bellefontaine, O., Dec. 13. Urbana 14, London 15, Cedarville 16, Venia 17.  
THE CHARITY NURSE: Chicago, Ill., Dec. 11-24.  
THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20-Indefinite.  
THE COUNTY CHAIRMAN (Eastern: Henry W. Savage, mgr.): Boston, Mass., Dec. 12-24.  
THE COUNTY CHAIRMAN (Western: Henry W. Savage, mgr.): Duluth, Minn., Dec. 13. Corsicana 14, Galveston 15, Houston 16, Beaumont 17, New Orleans, La., 18-24.  
THE CURSE OF BEAUTY: Elizabeth, N. J., Dec. 17. Bristol, Pa., 19. New Brunswick, N. J., 20. Chester 21, West Chester 22, Allentown 23, Reading 24, Lancaster 26, York 27.  
THE ERRAND BOY (Sullivan, Harris and Woods, mgrs.): Providence, R. I., Dec. 12-17. Boston, Mass., 19-24.  
THE FACTORY GIRL (Eastern: Phil F. Isaac, mgr.): Hoboken, N. J., Dec. 11-14. Brooklyn, N. Y., 19-24.  
THE FATAL SCAR (W. W. Bettner, mgr.): Portland, Ore., Dec. 11-17.  
THE FATAL WEDDING (Eastern: Sullivan, Harris and Woods, mgrs.): Ft. Worth, Tex., Dec. 13. Dallas 14, Shreveport, La., 15, Texarkana, Tex., 16, Marshall 17.  
THE FATAL WEDDING (Western: Sullivan, Harris and Woods, mgrs.): Santa Barbara, Cal., Dec. 13. San Luis Obispo 14, Salinas 15, Santa Cruz 16, San Jose 17, Oakland 24, 25.  
THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Cleveland, O., Dec. 12-17. Toledo 18-21.  
THE FLAMING ARROW: Philadelphia, Pa., Dec. 12-24. Annapolis, Md., 20.  
THE GIRL FROM KAYS: Chicago, Ill., Dec. 12-24.  
THE GIRL FROM KAYS (No. 2): Brockton, Mass., Dec. 13. Taunton 14, Woonsocket, R. I., 15. Newport 16, Fall River, Mass., 17. New London, Conn., 19. Norwich 20, Middletown 21, New Britain 22, Meriden 23.  
THE HEART OF CHICAGO (Edmund Manly, mgr.): Boulder, Cal., Dec. 13. Loveland 14, Loveland 15, Ft. Collins 16, Greeley, North Platte 20.  
THE HEART OF TEXAS: Bellevue, O., Dec. 14. Crestline 15, Marion 17.  
THE HOLY CITY (Eastern: Gordon and Bennett, props.; Edward Taylor, mgr.): Frostburg, Md., Dec. 13. Fairmount, W. Va., 14. Mannington 15, Pt. Pleasant 16, Huntington 17.  
THE HOLY CITY (Western: Gordon and Bennett, props.; Henry Harrison, mgr.): Cedar Rapids, Ia., Dec. 13. Waterloo 14, Clarksville 15, Clarion 16, Iowa Falls 17.  
THE HOOSIER GIRL: New Comerstown, O., Dec. 13. Cambridge 14, Woodsfield 15, McConnellsville 16, Zanesville 17.  
THE IMPERIAL DIVORCE (Jno. M. Hickey, mgr.): Reading, Pa., Dec. 13. Chester 14, Trenton, N. J., 15, Easton, Pa., 16. Allentown 17.  
THE IRISH PAWNBROKERS (Ollie Mack and Joe W. Spears, mgrs.): Mexico, Mo., Dec. 13. Fulton 14, Moberly 15, Salisbury 16, Chillicothe 17, Leavenworth, Kan., 18.  
THE JEWEL OF ASIA (Jno. P. Slocum, mgr.): Jackson, Miss., Dec. 13. Merida 14, Selma, Ala., 15, Montgomery 16, Troy 17, Columbus, Ga., 19, Savannah 20, Charleston, S. C., 21.  
THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Birmingham, Ala., Dec. 12-17. Nashville, Tenn., 19-24.  
THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Morgan City, La., Dec. 13. Houma 14, Thibodeaux 16, Plaquemine 17, Alexandria 19, Monroe 20, Ruston 21, El Dorado, Ark., 22. Camden 23.  
THE LITTLE RED SCHOOL HOUSE (J. A. West, mgr.): Vincennes, Ind., Dec. 13. Princeton 14, Evansville 17.  
THE LOST BOY (Edward Blondell's): Ashland, Pa., Dec. 13. Shenandoah 14, Freehold 16, Shamokin 17, Harrisburg 19-21, Lebanon 22, Columbia 23, York 24.  
THE MAID AND THE MUMMY: Lima, O., Dec. 13. Muncie, Ind., 14. Anderson 15, Indianapolis 16, 17. St. Louis, Mo., 18-24.  
THE MIDNIGHT FLYER (Ed Anderson, mgr.): Winchester, Ky., Dec. 13. Richmond 14, New Albany 19, Owensboro, Ky., 20, Russellville 21, Bowling Green 22, Earlinton 23.  
THE MINISTER'S DAUGHTERS: New York city Dec. 12-17.  
THE MISSOURI GIRL (Eastern: Fred Raymond, mgr.): Grafton, W. Va., Dec. 13. Clarksburg 14, Mount Airy 15, Conneville, Pa., 16. Uniontown 17, Mount City 19, Fulton, Tenn., 20, Fulton, Ky., 21, Charleston 22, Malden 23, Poplar Bluff 24.

THE MISSOURI GIRL (Western: Harry S. Hopping, mgr.): Mt. Vernon, Ill., Dec. 13. Nashville 14, Chester 15, Murphysboro 16, Cairo 17, Mt. Pleasant 19, Greensburg 20, Latrobe 21, West Newton 22, Irwin 23, Jeannette 24.  
THE MOONSHINER'S DAUGHTER (Western and Southern: Frank Dodges, mgr.): Columbus, Kan., Dec. 14. Seward 15, Fremont 16, Wahoo 17, Neola 18, Atlantic 19, Red Oak 20, Creston 21, Osceola 22, Abila 23, Centerville 24.  
THE MOONSHINER'S DAUGHTER (Eastern: W. F. Main, mgr.): East Liverpool, O., Dec. 15. Wellsville 16, Weilsburg, W. Va., 17. Wheeling 19-24.  
THE NINETY AND NINE: New York Dec. 12-17. Newark, N. J., 19-24.  
THE OTHER GIRL: Brooklyn, N. Y., Dec. 12-17.  
THE FEEDLER (Sullivan, Harris and Woods, mgrs.): Wheeling, W. Va., Dec. 12-14. East Liverpool, O., 15. Beaver Falls, Pa., 16. New Castle 17, McKeesport 28.  
THE SECRET OF POLICHINELLE: Philadelphia, Pa., Dec. 12-24.  
THE SHOWMAN'S DAUGHTER: Akron, O., Dec. 12-14.  
THE SIGN OF THE CROSS (Eastern: B. G. Craelin, mgr.): St. Louis, Mo., Dec. 12-17. Kansas City 25-31.  
THE SIGN OF THE CROSS (Western: Fred O. Berger, mgr.): Grand Forks, N. D., Dec. 13. Winnipeg, Man., 14-17. West Superior, Wis., 18. Duluth, Minn., 27, 28.  
THE SIGN OF THE FOUR: Grand Rapids, Mich., Dec. 12



GLASSER, VAUGHN (Horace A. Smith, mgr.): Cleveland, O., March 14—Indefinite.  
 GRATTAN AND DE VERNON: San Diego, Cal.—Indefinite.  
 HOFFER, JACK: Appleton, Wis.—Indefinite.  
 IRVING PLACE: New York city Oct. 6—Indefinite.  
 MOROSCO, OLIVER: Los Angeles, Cal., July 10—Indefinite.  
 NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—Indefinite.  
 PAYTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15—Indefinite.  
 PLAYERS, THE: Chicago, Ill.—Indefinite.  
 PROCTOR'S 125TH STREET: New York city—Indefinite.  
 PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10—Indefinite.  
 PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—Indefinite.  
 SAVOY THEATRE: New Orleans, La.—Indefinite.  
 SHIRLEY JESSIE: Spokane, Wash.—Indefinite.  
 SNOW, MORTIMER: Troy, N. Y., May 23—Indefinite.  
 SPOONER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15—Indefinite.  
 STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—Indefinite.  
 THANDROUSE: Milwaukee, Wis., July 7—Indefinite.  
 ULRICH: Los Angeles, Cal.—Indefinite.  
 VAN DYKE (H. Walter Van Dyke, mgr.): St. Joseph, Mo.—Indefinite.  
 WEIDEMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—Indefinite.  
 WILSON-WATERMAN: Houston, Tex., Sept. 5—Indefinite.  
 WILSON-WATERMAN: Dallas, Tex., Oct. 5—Indefinite.

## REPERTOIRE COMPANIES.

ASHLAND DRAMATIC (Hayman and Glocker, mgrs.): Rushville, Ind., Dec. 12-14, North Adams, Mich., 15-17, Marion 19-24.  
 AUBREY STOCK (W. D. Fitzgerald, mgr.): Providence, R. I., Dec. 12-17, Lowell, Mass., 19-24.  
 AUBREY STOCK (W. E. Hardy, mgr.): Butler, Pa., Dec. 12-17.  
 BELCHER'S COMEDIANS: Hutchinson, Kan., Dec. 12-17.  
 BENTON'S COMEDIANS (P. R. Benton, mgr.): Hobart, Okla., Dec. 12-14, Andarka 15-17, Lawton 19-21, Chickasha 22-24.  
 BRECKENRIDGE, CHARLES, STOCK, Aurora, Mo., Dec. 12-17, Sedalia 19-24.  
 BURKE-MCCANN (M. McCann, mgr.): Hornellsville, N. Y., Dec. 12-17, Oil City, Pa., 19-24.  
 BUNTING, EMMA (Earl Burgess, mgr.): Williamsport, Pa., Dec. 12-17, Waverly, N. Y., 19-24.  
 CARPENTER, FRANKIE (Jess Grady, mgr.): New Bedford, Mass., Dec. 12-17.  
 CHAMPLIN, CHARLES K.: New Brunswick, N. J., Dec. 12-17.  
 CHASE-LISTER (Jos. Farrell, mgr.): Sioux Falls, S. D., Dec. 12-17.  
 CONROY AND MACK: Youngstown, O., Dec. 13, Akron 15-17.  
 COOK-CHURCH (H. W. Taylor, mgr.): North Adams, Mass., Dec. 12-17, Pittsfield 19-24.  
 CRESCENT COMEDY (Gergman and Cummings, mgrs.): Athens, Ga., Dec. 12-17.  
 CROLIUS COMEDY (Jos. J. Flynn, prop.): Bath, Me., Dec. 12-17.  
 CUTLER AND WILLIAMS: Charleston, W. Va., Dec. 12-17.  
 DAILEY STOCK (St. John, N. B., Nov. 21-Jan. 7, Dec. 12-17, Clarksville 19-24.  
 DAVIDSON STOCK (A. E. Davidson, mgr.): Michigan City, Ind., Dec. 12-17, Indiana, W. Va., 25-Jan. 1905.  
 DE FEW-BURDETTE STOCK (Thos. E. De Few, mgr.): Knoxville, Tenn., Dec. 12-17, Chattanooga 19-24.  
 DILGER-CORNFELL: St. Marys, W. Va., Dec. 12-14, Carthage 15-17.  
 DUDLEY, FRANK (W. Dick Harrison, mgr.): Montgomery, Ala., Dec. 12-17, Columbus, Miss., 19-24.  
 DU VRIES, SAM, STOCK: Onondaga, N. Y., Dec. 12-17, Oswego, N. Y., 19-24.  
 FISH AND WALTERS: Massillon, O., Dec. 19-24.  
 FISKE, MAY: Manchester, N. H., Dec. 12-17.  
 FISKE STOCK: Waltham, Mass., Dec. 12-17, Fitchburg 19-24.  
 FLEMING, MAMIE (A. E. Gracey, mgr.): Kingston, N. Y., Dec. 12-17, Cohoes 19-24.  
 GRIESE DRAMATIC: Butler, Mo., Dec. 12-14.  
 HAMILL, FLORENCE (Thos. E. Hamill, mgr.): New York, N. Y., Dec. 12-17.  
 HAMMOND, PAULINE: Presque Isle, Me., Dec. 12-17.  
 HARCOURT COMEDY (W. H. Shine, mgr.): Portland, Me., Dec. 12-17, Lewiston 19-24.  
 HARVEY AND GAGE COMEDY: Poughkeepsie, N. Y., Dec. 9-17, Peekskill 19.  
 HAYWARD, GRACE (Winters and Kress, mgrs.): Jacksonville, Ill., Dec. 12-17, Decatur 19-24, Bloomington 20-21.  
 HIMMELSTEIN'S IDEALS (Jno. A. Himmelstein, mgr.): Pottsville, Pa., Dec. 12-17, Norristown 19-24.  
 HIMMELSTEIN'S IMPERIAL STOCK: Sheboygan, Wis., Dec. 12-17.  
 HOPKINS' STOCK (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19—Indefinite.  
 HOWARD-DORSETT (A. M. Miller, bus. mgr.): Newark, O., Dec. 12-17, Parkersburg, W. Va., 26-30.  
 HOYT'S COMEDY (H. G. Allen, mgr.): Tyler, Tex., Dec. 12-14, Paris 15-17.  
 HUNTLEY SAVOY THEATRE: Meridian, Miss., Dec. 19-25, Selma, Ala., 26, 27.  
 INTER-OCEANIC THEATRE: Charleston, Ill., Dec. 11-13, Shelbyville, Ind., 15-17.  
 JEAVONS, IRENE, STOCK: Galt, Can., Dec. 12-17, London 19-24.  
 KARROLL, DOT: Dover, N. H., Dec. 12-17.  
 KEITH STOCK (Dot Lawrence, mgr.): Goldendale, Wash., Dec. 19-24, Astoria, Ore., 26-31.  
 KELLER STOCK: Goodland, Minn., Dec. 12-14, Oakley 15-17, Hoxie 19-21, Hill City 22-24.  
 KENNEDY, JAMES: Muskegon, Mich., Dec. 12-17, Jackson 19-24.  
 KEYSTONE DRAMATIC: Lawrence, Mass., Dec. 12-17, Haverhill 19-24.  
 KIRK-URBAN: Gloucester, Mass., Dec. 12-17.  
 LAMBERT'S COMEDIANS: Lucas, Ia., Dec. 15-17.  
 LONG, E. STOCK: Green Bay, Wis., Dec. 17.  
 LYCEUM STOCK (L. G. Grosjean, mgr.): South McAlester, I. T., Dec. 12-17.  
 LYONS, LILLIAN (Frank J. Dean, mgr.): Lake Odessa, Mich., Dec. 12-17, Mair 19-24.  
 MACAULIFFE, JERRY: Lowell, Mass., Dec. 12-17, Paterson, N. J., 19-24.  
 McDONALD STOCK (C. W. McDonald, mgr.): Mena, Ark., Dec. 12-17, Ft. Smith 19-24.  
 MACK BEN: Livermore Falls, Me., Dec. 12-14, Rumford 15-19.  
 MALAN-MCGRATH: Carbonade, Wash., Dec. 12-17.  
 MARKS BROTHERS (Joe Marks, mgr.): Brantford, Can., Dec. 12-17, Ingersoll 19-24.  
 MARKS STOCK: Edmonton, Can., Dec. 12-24, Calgary 26-31.  
 MASON, LILLIAN: Great Bend, Kan., Dec. 12-17.  
 MELVILLE DRAMATIC: Greenwood, Ark., Dec. 12-17.  
 MORTIMER, CHARLES (F. G. Keith, mgr.): Parker's Landing, Pa., Dec. 12-17, North East 19-24.  
 MURRAY, W. S.: Hinsdale, N. H., Dec. 12-14.  
 MYERS STOCK (Sam Allen, mgr.): Meadville, Pa., Dec. 12-17, Niles, O., 19-24.  
 MYRLE-HARDER (Eugene J. Hall, mgr.): Middle-town, Conn., Dec. 12-17, Naugatuck 19-24.  
 MYRLE-HARDER STOCK (Eastern): W. H. Harder, mgr.: Bangor, Me., Dec. 12-17, Augusta 19-21, Bath 22-24.  
 NEVILLE, MARGARET (Wm. Cradoc, mgr.): Crawfordville, Ind., Dec. 12-15.  
 NATIONAL STOCK: Massena, N. Y., Dec. 12-17, Norwood 19-21, St. Regis Falls 22-24.  
 NORTH BROTHERS (Western): F. C. Carter, mgr.: Denton, Tex., Dec. 13, 14, Hillsboro 15-17.  
 OLYMPIC STOCK: Ronceverte, W. Va., Dec. 12-14, Buena Vista, Va., 15-17.  
 NYE, HARRY STOCK: Bysville, O., Dec. 12-14, Pleasant City 15-17.  
 PAIGE, MABEL: Spartanburg, S. C., Dec. 12-14, Greenville 15-17.  
 PATON'S, COISE, COMEDY (A. B. Bonney, mgr.): Pittsfield, Mass., Dec. 14-19, Salem 21-26.  
 PAYTON SISTERS (Col. Frank Robertson, mgr.): Magnolia, Miss., Dec. 12-14, McComb 15-17, Edwards 19-24, Jackson 22-24.  
 PETERSON'S ENTERTAINERS (G. Peterson, mgr.): Alvarado, Tex., Dec. 12-17, Bowie 19-24.  
 PHELAN STOCK (Ralph A. Ward, mgr.): York, Pa., Dec. 12-17.  
 POWELL-PARTELO (Eastern): Halton Powell, mgr.: Ontario, Wis., Dec. 12-17, Wausau 22-23, Antigo 26-29.  
 POWERS' COMEDIANS (Jno. T. Powers, mgr.): Provo City, U., Dec. 12-17.  
 PRINGLE COMEDY: Victoria, B. C., Nov. 14-Dec. 24.  
 RAYS, THE: New York Dec. 12-17.  
 RENTFROW'S JOLLY PATHFINDERS (J. M. Rentfrow, mgr.): Cumberland, Md., Dec. 12-17.  
 ROE STOCK (C. J. W. Roe, mgr.): Schenectady, N. Y., Dec. 12-17.  
 RUBLE THEATRE (C. S. Ruble, mgr.): Logan, Kan., Dec. 12-14, Kirwin 15-17, Stockton 19-21, Osborn 22-24.  
 RUNKEL, CORINNE, STOCK: Norwich, Conn., Dec. 12-17, Southbridge, Mass., 19-24.  
 SPOONER DRAMATIC (F. E. Spooner, mgr.): Brownwood, Tex., Dec. 12-15, Comanche 16, 17, Stephensville 19-24.  
 STANLEY'S METROPOLITAN STOCK (Wm. Stanford, mgr.): Winchester, Ky., Dec. 12-14, Frankfort 15-17.  
 STEELSMITHS, THE: Troy, Ill., Dec. 12-17.  
 STELLING STOCK: Endicott, Okla., Dec. 12-14.  
 TAYLOR, ALBERT STOCK (Albert Taylor, mgr.): Gilmer, Ark., Dec. 12-14, Longview 15-17, Marshall 19-24.  
 TURNER, CLARA: Marlboro, Mass., Dec. 12-17.

STRATTON, CAMPBELL: Schenectady, N. Y., Dec. 12-17, Burlington, N. H., 26-31.  
 THORNE, DRAMATIC: Southbridge, Conn., Dec. 12-17.  
 VAN DYKE AND EATON (F. Mack, mgr.): Ft. Wayne, Ind., Dec. 12-17, Zanesville, O., 19-24.  
 VERNON, MAY (H. A. Du Bois, mgr.): Charlevoix, Pa., Dec. 12-17.  
 VERNON STOCK (Benj. B. Vernon, mgr.): Clyde, N. Y., Dec. 12-14, Geneva 15-17, Binghamton 19-24.  
 WALLACK'S THEATRE (Western): Dubinsky Bros., mgrs.: Creston, Ia., Dec. 12-14, Winterset 15-17.  
 WINNIEB, BROTHERS' OWN: Mankato, Minn., Dec. 12-18, Ft. Dodge, Ia., 19-24.  
 WOODRUFF, DORA STOCK: Mchenry, Ky., Dec. 28-29.  
 WRIGHTS, THE: Plainville, Kan., Dec. 12-17.

## OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern: Sam S. Shubert, mgr.): Philadelphia, Pa., Dec. 12-17, Brooklyn, N. Y., 19-24.  
 A CHINESE HONEYMOON (Western: Sam S. Shubert, mgr.): San Francisco, Cal., Dec. 11-17, Salem, Ore., 19, Portland 20, 21, Seattle, Wash., 22-24.  
 A GIRL FROM DIXIE (Geo. A. Kingsbury, mgr.): Roanoke, Va., Dec. 13, Bristol, Tenn., 14, Chattanooga 15, Atlanta, Ga., 16, 17, Greenville, S. C., 19, Columbia 20, Augusta, Ga., 21, Charleston, S. C., 22, Savannah, Ga., 23.  
 BLACK PATTS' TROUBADOURS (Voelckel and Nolan, mgrs.): Victoria, B. C., Dec. 13, Vancouver 14.  
 COHAN, GEORGE: New York Dec. 1-24.  
 DANIELS, PHANAS: Dec. 19, 19, Montgomery 20, Macon, Ga., 21, Savannah 22, Charleston, S. C., 23.  
 EL CAPITAN (Frank T. Kintzing, mgr.): Ft. Wayne, Ind., Dec. 14, Postoria, O., 15, Kenton 16, Piqua 17, Dayton 19-21, Indianapolis, Ind., 22-24.  
 EMPIRE OPERA: Cleveland, O.—Indefinite.  
 ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Cincinnati, O., Dec. 12-17, Washington, D. C., 19-24.  
 FANTANA (Shubert Bros., mgrs.): Chicago, Ill., Oct. 9—Indefinite.  
 GLASSER, LULU: Columbus, O., Dec. 16.  
 GLITTERING GLORIA: Topeka, Kan., Dec. 13, Lincoln, Neb., 14, Omaha 15-17.  
 HOITY TOITY: Columbus, O., Dec. 12-14.  
 HOPPER, EDNA, WALLACE: Omaha, Neb., Dec. 26, 27.  
 HOPPER, DE WOLF (Sam S. Shubert, mgr.): Albany, N. Y., Dec. 13, Troy 14, Poughkeepsie 15, Newburgh 16, Elizabeth, N. J., 17, Philadelphia, Pa., 19-25.  
 HUMPTY DUMPTY: New York city Nov 14—Indefinite.  
 HUMA OPERA: Eagle Grove, Ia., Dec. 13, Stony City 14, Boone 15, Toledo 16, Eldora 17.  
 IT HAPPENED IN NORDLAND: New York—Indefinite.  
 LYRIC OPERA (Harry Lea Velle, mgr.): Pittsburg, Pa., Dec. 14, Iowa 16, Paola 19, Topeka 20, 21, McPherson 22.  
 MANTELLI OPERATIC (B. E. Gregory, mgr.): West Superior, Wis., Dec. 13, St. Paul, Minn., Dec. 13, Faribault, Minn., Dec. 13, Winona 16, Red Wing 17, ME. LUM AND J. (Hedwig and Seamon, mgrs.): Brooklyn, N. Y., Dec. 12-24.  
 METROPOLITAN OPERA (Heinrich Conried, mgr.): New York city Nov. 21—Indefinite.  
 MILES BOB WITZ (Miles Zimmerman, mgrs.): Portsmouth, N. H., Dec. 15, Ironton 16, Jackson 17, Huntington, W. Va., 19, Nelsonville, O., 21, Clarksville, W. Va., 22, Fairmont 23, Morgantown 24.  
 MOTHER GOOSE: Washington, D. C., Dec. 12-17.  
 MRS. O'BRIEN (H. B. O'Brien, mgr.): Baymond, prop.: Atlanta, Ga., Dec. 12-17, Nashville, Tenn., 28-31.  
 OLYMPIA OPERA: Los Angeles, Cal.—Indefinite.  
 PARSIFAL (in English: Henry W. Savage, mgr.): Baltimore, Md., Dec. 12-17, Albany, N. Y., 19, Schenectady 20, Utica 21, Syracuse 22.  
 PEGGY FROM PARIS (Henry W. Savage, mgr.): St. Louis, Mo., Dec. 12-17.  
 PHELAN OPERA: Concord, N. H., Dec. 12-17.  
 PIP PAFF, PAFF, BOUB (M. Wade Davis, mgr.): Dayton, O., Dec. 12-17.  
 ROGERS BROTHERS: Brooklyn, N. Y., Dec. 12-17, St. Louis, Mo., 19-24, St. Paul, Minn., 15, Lincoln, Neb., 16, Sioux City, Ia., 17, Sioux Falls, S. D., 18, 19, Omaha, Neb., 21, Marshalltown, Ia., 22, Cedar Rapids 23, Ottumwa 24.  
 SCHEFF, FRITZ (C. B. Dillingham, mgr.): New York city Nov. 21—Indefinite.  
 THE BEGGAR PRINCE (F. A. Wade, mgr.): Devil's Lake, N. D., Dec. 15-17, Casselton 19, Wahpeton 20, Oakes 21, Aberdeen, S. D., 22-24.  
 THE BEAUTY DOCTOR (Thos. E. Philor, mgr.): Charleston, S. C., Dec. 13, Savannah, Ga., 14, Augusta 15, Columbia 17, Atlanta 19-24.  
 THE BILLIONAIRE: Seattle, Wash., Dec. 13, 14, Portland, Ore., 15, San Francisco, Cal., 18-24.  
 THE BUONAMATE (W. F. Culham, mgr.): Louisville, Ky., Dec. 12-17, Lexington 19, Charleston, W. Va., 20, Parkersburg 21, Wheeling 22, Johnstown, Pa., 23.  
 THE FORTUNE TELLER: Quebec, Can., Dec. 12-14, Sherbrooke 15, St. John's 16.  
 THE ISLE OF SPICE (B. C. Whitney, mgr.): Norwich, Conn., Dec. 26, Meriden 27, New London 28, Taunton, Mass., 29, Fall River 30, Newport, R. I., 31.  
 THE JEWEL OF ASIA: Jackson, Miss., Dec. 13, Meridian 14, Selma, Ala., 15, Montgomery 16, Troy 17.  
 THE LIBERTY BELLES (Fred G. Berger, mgr.): Montreal, Can., Dec. 12-17, Philadelphia, Pa., 19-24.  
 THE PRINCE OF MILTON (Henry W. Savage, mgr.): Norfolk, Va., Dec. 13, Richmond 14, Roanoke 15, Knoxville, Tenn., 16, Chattanooga 17, Atlanta, Ga., 19, 20, Birmingham, Ala., 21, Montgomery 22, Pensacola, Fla., 23.  
 THE RINGMASTER: Ellensburg, Wash., Dec. 13, Tacoma 14, Victoria, B. C., 15, Vancouver 16, Whatcom 17, Seattle 19-21.  
 THE RED FEATHER (S. F. Kingston, mgr.): Scranton, Pa., Dec. 13, Binghamton, N. Y., 14, Schenectady 15, Rochester 16, Lansing 19, Charleston, W. Va., 20, Leadville, Colo., Dec. 13, Victor 14, Cripple Creek 15, Pueblo 16, Colorado Springs 17, Denver 18-24.  
 THE SCHOOL GIRL: New York city—Indefinite.  
 THE SHOW GOWN (B. C. Whitney, mgr.): Fresno, Cal., Dec. 26, Oakland 27, Stockton 28, Sacramento 29.  
 THE SHOGUN (Henry W. Savage): New York city Oct. 10—Indefinite.  
 THE SILVER SLIPPER: Sherman, Tex., Dec. 13, Ft. Worth 14, Dallas 15, 16.  
 THE SLEEPING BEAUTY AND THE BEAST: Lewiston, Me., Dec. 12-14, Bangor 15-17.  
 THE STROLLERS: Warren, O., Dec. 13, Youngstown 14, New Castle, Pa., 15, Sharon 16, Beaver Falls 17.  
 THE SULTAN OF SULU (Henry W. Savage, mgr.): Denver, Colo., Dec. 11-17, Pueblo 19, Colorado Springs 20, 21, Manitou 22, Leadville 23, Grand Forks 14, Crookston, Minn., 15, Brainerd 16, Duluth 17, 18.  
 THE WIZARD OF OZ (No. 2): New York city Nov. 7—Indefinite.  
 THE YANKEE CONSUL (Henry W. Savage, mgr.): Montreal, Can., Dec. 12-17, Toronto 26-31.  
 TIVOLI: San Francisco, Cal.—Indefinite.  
 WILLIAMS AND WALKER (Jack Shoemaker, mgr.): San Francisco, Cal., Dec. 4-17, Los Angeles 19-24.  
 WILLS MUSICAL COMEDY: White Plains, N. Y., Dec. 13, 14, Yonkers 15-17.  
 WINSTONE WINNIE (Sam S. Shubert, mgr.): Philadelphia, Pa., Dec. 12-17.  
 WOODLAND (Henry W. Savage, mgr.): New York city Nov. 21—Indefinite.

## MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Morrilton, Ark., Dec. 13, Coal Hill 14, Van Buren 15, Springdale 16, 17, Benton 18, Denton 19.  
 CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Westfield, N. Y., Dec. 13, Mayville 14, Randolph 15, Eldred, Pa., 17, Austin 19, Cross Forks 20, Grafton 21, Coudersport 22, Port Allega 23, 24.  
 DOCKSTADER'S (Chas. D. Wilson, mgr.): Lincoln, Neb., Dec. 13, Omaha 14, Sioux City, Ia., 15, Pueblo, Colo., 17, Denver 18-31.  
 FAUST'S (G. D. Cunningham, mgr.): Camden, Ark., Dec. 13, Pine Bluff 14, Little Rock 15, Hot Springs 16, 17.  
 FIELD'S: Covington, Va., Dec. 13, Charleston, W. Va., 14, Huntington 15, Gallipolis, O., 16, Nelsonville 17, Columbus 18-25.  
 GORTON'S (C. C. Pearl, mgr.): Lake Charles, La., Dec. 13, Jennings 14, Crowley 15, Opelousas 16, Lafayette 17, New Iberia 18, Franklin 19, Patterson 20, Morgan City 21.  
 HAYLER'S (Geo. A. Boyer, mgr.): Spokane, Wash., Dec. 11-13, Helena, Mont., 16.  
 HENRY'S, H.: Columbus, O., Dec. 15-17.  
 KERSANDS', BILLY (C. J. Smith, mgr.): Denton, Tex., Dec. 13, Gainesville 14, Sherman 15, Denton 16, Bonham 17, McKinney 18, Greenville 20, Paris 21, Dallas 22, Tyler 23.  
 MAHARA'S, FRANK: Seymour, Ia., Dec. 13, Centerville 14, Unionville, Mo., 15, Queen City 16, Memphis 17, Kokuk, Ia., 20, Bonaparte 21, Eddyville 22, Newton 23.  
 McDERMOTT AND DIAMOND BROTHERS' (Chas. E. Rose, mgr.): Nevada, Mo., Dec. 13, Ft. Scott, Kan., 14, Girard 16, Parsons 17, Galena 18, Chanute 19, 20, 21.  
 PRIMROSE'S, GEO. (Jas. H. Decker, mgr.): Salem, Mass., Dec. 13, Brockton 14, Providence, R. I., 15-17, Lynn, Mass., 19, 20.  
 QUINN AND WALLS: Willimantic, Conn., Dec. 13, Hartford 14, Britain 15, Waterbury 16, Danbury 17, Hoboken, N. J., 18-21.  
 RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Carlsbad, N. M., Dec. 13, Roswell 14, Amarillo, Tex., 15, Clovis 16, Childress 17, Quanah 19, Vernon 20, Hobart, Okla., 21.

VOGEL'S, JOHN W.: Berwick, Pa., Dec. 14, Pittston 15, Wilkes-Barre 16, Scranton 17.

## VARIETY.

AMERICANS: New York city, Dec. 12-17, Scranton, Pa., 19-21, Reading 22-23.  
 AUSTRALIANS: Albany, N. Y., Dec. 12-14, Troy 15-17, Providence, R. I., 19-24.  
 BLUE RIBBON GIRLS (Jack Singer, mgr.): Boston, Mass., Dec. 12-17, New York, 19-24.  
 BOHEMIANS: New York city, Dec. 12-17, Jersey City, N. J., 19-24.  
 BON TONS: Albany, N. Y., Dec. 12-14, Troy 15-17.  
 BOWERY BURLESQUERS: Brooklyn, N. Y., Dec. 15-17, Albany 19-21, Troy 22-24.  
 BRIGADIERS: New York Dec. 12-24.  
 BROADWAY BURLESQUERS: Winchester, Ill., Dec. 13, Grigsby 14, Quincy 15, Warsaw 16, Kokuk, Ia., 17, 18, Ft. Madison 19, Ottumwa 20, 21, Iowa City 22, Muscatine 23, Dayton 24, 25.  
 BRYANT'S EXTRAVAGANZA: Albany, N. Y., Dec. 12-14, Troy 15-17.  
 CHERRY BLOSSOMS: Philadelphia, Pa., Dec. 12-17, Reading 19-21, Scranton 22-24.  
 CITY SPOOTS: Minneapolis, Minn., Dec. 12-17, St. Paul 19-24.  
 CHACKER JACKS: Detroit, Mich., Dec. 12-17, Toledo, O., 19-24.  
 DAINTY DUCHESS: New York city, Dec. 12-17, Newark, N. J., 19-24.  
 DEVERE, SAM: Boston, Mass., Dec. 12-17, New York 19-24.  
 FOSTER, FAY: St. Paul, Minn., Dec. 12-17, Chicago, Ill., 19-24.  
 FOLLY MASQUERADERS (E. Hanlon Perry, mgr.): Danbury, Conn., Dec. 13, Passaic, N. J., 14, Asbury Park 15, Elizabeth 19-21, Trenton 22-24.  
 GAY MASQUERADERS: Washington, D. C., Dec. 12-14, Pittsburgh, Pa., 19-24.  
 GAY MORNING GLORIES: St. Louis, Mo., Dec. 12-17, Kansas City 19-24.  
 GRASS WIDOWS: Newark, N. J., Dec. 12-17, Paterson 19-24.  
 HIGH ROLLERS: Toledo, O., Dec. 12-17, Cleveland 19-24.  
 HILL, ROSE: Milwaukee, Wis., Dec. 12-17, Minneapolis, Minn., 19-24.  
 IMPERIALS: St. Louis, Mo., Dec. 12-17, Chicago, Ill., 19-24.  
 INNOCENT MAIDS (T. W. Dinkins, mgr.): Paducah, Ky., Dec. 13, Jackson, Tenn., 14, Fulton, Ky., 15, Louisville, 16, Carbondale 17, East St. Louis 18.  
 IRWIN, FRED: Montreal, Can., Dec. 12-17, Albany, N. Y., 19-21, Troy 22-24.  
 JOLLY GRASS WIDOWS: Newark, N. J., Dec. 12-17, Kentucky Belles: Buffalo, N. Y., Dec. 12-17, Knickerbockers: Providence, R. I., Dec. 12-17, Boston, Mass., 19-24.  
 LONDON BELLES: Toronto, Can., Dec. 12-17, Montreal 19-24.  
 MAJESTIC: Boston, Mass., Dec. 19-24.  
 MASQUETTE'S VIOLET BURLESQUERS: Boston, Mass., Aug. 15—Indefinite.  
 MERRY MAIDENS: Chicago, Ill., Dec. 12-17, Milwaukee, Wis., 19-24.  
 MIGHTY MAIDS: Brooklyn, N. Y., Dec. 12-24.  
 MORRIS, HARRY: Reading, Pa., Dec. 12-14, Scranton 15-17, New York 19-24.  
 NEW YORK STARS: Reading, Pa., Dec. 12-14, Scranton 15-17.  
 ORPHEUM BURLESQUERS: Quebec, Can., Dec. 12-17.  
 ORPHEUM SHOW: New Orleans, La., Dec. 12-17.  
 PARISIAN WIDOWS: Indianapolis, Ind., Dec. 12-17, Chicago, Ill., 19-24.  
 REEVES, AL: Cleveland, O., Dec. 12-17, Buffalo, N. Y., 19-24.  
 REILLY AND WOODS: Baltimore, Md., Dec. 12-17, Washington, D. C., 19-24.  
 RENTZ-SANTLEY: Chicago, Ill., Dec. 12-17, Detroit, Mich., 19-24.  
 RICE AND BARTON: Cincinnati, O., Dec. 12-17, Louisville, Ky., 19-24.  
 RUNAWAYS: Scranton, Pa., Dec. 12-14, Reading 15-17, Philadelphia, Pa., 19-24.  
 THOROUGHBREDS: Paterson, N. J., Dec. 12-17, Philadelphia, Pa., 19-24.  
 TIGER LILLIES: Louisville, Ky., Dec. 12-17, St. Louis, Mo., 19-24.  
 TRANSATLANTICS: Rochester, N. Y., Dec. 12-17, Toronto, Can., 19-24.  
 TROCADEROS: Paterson, N. J., Dec. 12-17, New York city 19-24.  
 UTOPIANS: New York city Dec. 8-17, Brooklyn 19-24.  
 VANITY FAIR: Pittsburgh, Pa., Dec. 12-17, Cincinnati, O., 19-24.  
 WEBER AND ZIEGFELD: New York city—Indefinite.  
 WILD BEASTS: Philadelphia, Pa., Dec. 12-17, Baltimore, Md., 19-24.

## MISCELLANEOUS.

CANADIAN COLORED CONCERT: Austin, Pa., Dec. 13, Emporium 14.  
 CANADIAN FRANK'S SHOW: Saratoga, Tex., Dec. 13, Siles 15, Jasper 17.  
 CANADIAN JUBILEE SINGERS: Claremont, Can., Dec. 13.  
 CREATOR ITALIAN BAND (Howard Paw and Frank Gerth, mgrs.): Philadelphia, Pa., Jan. 6 and 7, 1905.  
 CHRYSLER (Walshe): Fitchburg, Mass., Dec. 12-17.  
 ELLERY'S ROYAL ITALIAN BAND (Channing Ellery, mgr.): Los Angeles, Cal., Nov. 30—Indefinite.  
 FIRST REHEMENSE BAND (A. H. Merritt, mgr.): Boston, Mass.—Indefinite.  
 FLINT, MR. AND MRS. HERBERT L. (Hypnotists): H. L. Flint, mgr.: Ottumwa, Ia., Dec. 12-17.  
 GAY'S ELEPHANT: Newton, Ia., Dec. 12-14.  
 LOEBACK'S TRAINED ANIMALS: St. Louis, Mo.—Indefinite.  
 HEWETT (Illusionist): Golden, N. W. T., Dec. 12, 13, Revelote 15-17, Vernon 19-21.  
 KILGUS BAND (T. J. Power, mgr.): Dundee, Scotland, Dec. 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1904.  
 PRESCELLE (Hypnotist): F. Willard Maroon, mgr.: Barton, Vt., Dec. 12-17.  
 SHEPARD'S MACHIE L. MOVING PICTURES (Northern Brandon Courtney, mgr.): Providence, R. I., Oct. 16—Indefinite.  
 VERNON (Ventriquist): San Francisco, Cal., Dec. 11-17, Los Angeles 26-Jan. 2.

[Received too late for classification.]

A CHICAGO TRAMP (W. C. De Baugh, mgr.): Tuscaloosa, Ala., Dec. 15, Columbus, Miss., 16, Aberdeen 17, Starkville 19, West Point 20, Okaloosa 21.  
 A LITTLE OUTCAST (E. J. Carpenter): Portland, Ore., Dec. 12-17, Seattle, Wash., 25-Jan. 1, 1905.  
 AN AMERICAN GENTLEMAN (L. Hunsaker, mgr.): Janesville, Wis., Dec. 13, Watertown 14, Portage 15, Ripon 16, Green Bay 17, 18, Appleton 19, Madison 20, Port Huron 21, 22, Dubuque, Ia., 23.  
 A THOROUGH TRAMP (H. H. Hunsaker, mgr.): Anderson, Ind., Dec. 13, Seymour 14, Shelbyville 15, Lafayette 17, Frankfort 19, Kokomo 20, Ft. Wayne 21, Rochester 22.  
 ACORN THEATRE (Harry Clay Blaney, mgr.): Nashville, Tenn., Dec. 12-17, Memphis 19-24.  
 ALPHONSE AND GASTON: Pittsburg, Kan., Dec. 13, Coffeyville 14, Columbus 17.  
 CURTIS' DRAMATIC (M. H. Curtis, mgr.): Waterbury, Conn., Dec. 12, 13, Barnes 14, 15, Clifton 16, 17, Beloit 19, 20, Delphos 21, 22.  
 DOWNING, ROBERT (P. P. Craft, mgr.): Harrisburg, Pa., Dec. 15, Pottsville 15, Reading 16, Brooklyn, N. Y., 19-24.  
 FIELDS AND ANDERSON'S MINSTRELS: New Bedford, Mass., Dec. 12, 13.  
 GREET, BEN, PLAYERS: Tacoma, Wash., Dec. 15, Seattle 16-19, Victoria, B. C., 20, 21.  
 HALL, DON C.: Rawlins, Wyo., Dec. 12-17, Laramie 19-24.  
 IRELAND'S OWN BAND: Brooklyn, N. Y., Dec. 5-17, New York city 19-24.  
 HENDERSON STOCK: Eldon, Ia., Dec. 12-17.  
 MACK AND ARMOUR'S COMEDIANS (Freeman Fiske, mgr.): Ironwood, Mich., Dec. 13, Bessemer 14, Rhineland, Wis., 15-17.  
 MARKS BROTHERS (R. W. Marks, mgr.): Barre, Vt., Dec. 12-17, Berlin, N. J., 19-24.  
 MURRAY AND MACKAY (John J. Murray, mgr.): Danville, Pa., Dec. 12-14, Sunbury 15-17, Lancaster 19-24.  
 MY FRIEND FROM ARKANSAS: Mt. Vernon, Ind., Dec. 15, Ellettsville 16, Richmond 17, Newcastle 19, Noblesville 20, Lebanon 21, Frankfort 22, Monticello 23, Tipton 24.  
 NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Monessen, Pa., Dec. 12, 13, Steubenville, O., 14, Washington, Pa., 15, Canonsburg 16, McKeesport 17, Meyersdale 19.  
 NORTH BROTHERS, COMEDIANS (Eastern: R. J. Mack, mgr.): Alton, Ill., Dec. 12-17, Springfield 18, Danville, Va., 19-24.  
 OUT OF THE FOLD: Streator, Ill., Dec. 14, Clinton 15, Decatur 16, Bloomington 17.  
 PERKINS, ELI: Garrettville, N. Y., Dec. 19.  
 RUSSELL, LILLIAN (Sam S. Shubert, mgr.): New York city Dec. 20—Indefinite.  
 SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Calgary, N. W. T.—Indefinite.  
 ST HASKINS: Evansville, Wis., Dec. 13, Oregon 14, Portage 15, Marshfield 17, Whitall 19, Black Pikes Falls 20, Menominee 21.  
 STEWART AND JOSEPHS (O. W. Haskins, mgr.): Jonesboro, Ark., Dec. 14, Newport 15, Wynne 16.  
 THE CRISIS (J. J. Moore, mgr.): Rochester, N. Y., Dec. 12-14, Syracuse 15-17, Grand Rapids, Mich., 22-28.  
 THE FORBIDDEN LAND: Toledo, O., Dec. 13, Columbus 14, Dayton 15, Springfield 16, Wheeling, W. Va., 17, Philadelphia, Pa., 19-25.  
 THE GREAT WAY (Frank L. Perry, mgr.): Huron, O., Dec. 19, Walsey 20, Alpena 21.  
 THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Plattsburg, N. H., Dec. 13, Burlington, Vt., 14, Bellevue Falls 15, Glena 16, Rutland 17.  
 THE TROLLEY PARTY: Elizabeth City, N. C., Dec.

## DARREL VINTON.

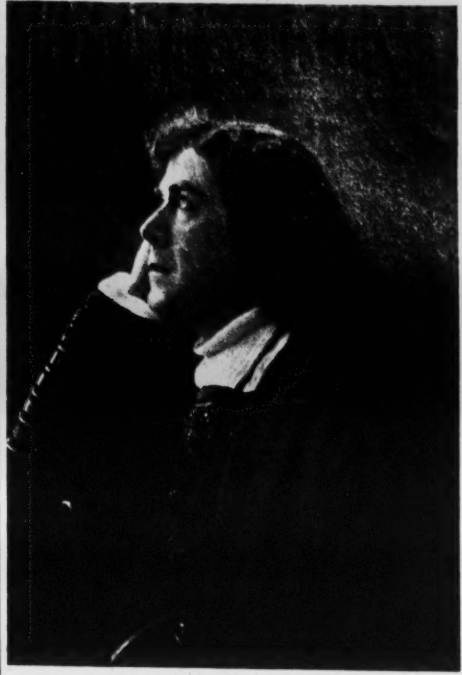


Photo by Beck Bros., Fresno, Cal.

Above is an excellent likeness of Darrel Vinton, who made a profound impression



# THE NEW YORK DRAMATIC MIRROR



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(Otis L. Colburn, Representative.)

**52 Grand Opera House Building.**

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**HARRISON GREY FISKE,**  
EDITOR.

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## TO ADVERTISERS.

The Christmas MIRROR, combined with the regular edition of this journal, will be published next Tuesday, Dec. 20. Copy for advertisements in the regular section cannot be accepted later than 9 o'clock A. M. of Saturday, Dec. 17.

## TO CORRESPONDENTS.

The next number of THE MIRROR will include the holiday features of this journal and will be published on Tuesday, Dec. 20. It will go to press on the final pages—or the regular section—on Friday and Saturday, Dec. 16 and 17. Correspondents will, therefore, be required to forward their letters for that number so that they will reach this office not later than Thursday evening, Dec. 15. As the Christmas and New Year holidays will be celebrated on Monday, Dec. 26 and Jan. 2, THE MIRROR for the two weeks following the holiday number will also have to go to press on the preceding Fridays and Saturdays. This will make it necessary for correspondents to forward their letters for those numbers, also, at least 24 hours earlier than usual.

## LACK OF VERSATILITY.

In an editorial written evidently by Mr. Towse, the capable dramatic critic of that journal, the New York Evening Post considered the late Mrs. GILBERT and her contemporaries, and pointed out the fact that the death of this venerable actress is a great loss to the stage, as "she was the last surviving representative of a type that is now extinct, the real actress, thoroughly trained in every branch of her art, or profession, ready at a moment's notice to take her part in tragedy, all sorts of comedy or farce, as occasion might require, and play it competently, if not brilliantly, in the proper style and spirit, without undue assertion of her private individuality." Noting the woeful lack of trained talent on the stage to-day, the Post adds:

Of performers, male and female, who are eminently proficient in certain lines of drama, there is a considerable number, but the vast majority of them can shine only in characters to which

their own habitual speech and manner happen to be appropriate. It need not be denied that some of them are endowed with the acting instinct—most of us have that—in an uncommon degree, but this gift is practically ineffectual because it has never been developed by proper discipline. With the requisite training they might have been Keans or Booths by this time, but being ignorant of the fundamental principles of their art, of the manifold secrets of elocution, carriage, gesture, pose and behavior, they are debarred from entering the higher regions of the literary and imaginative drama, where their defects would inevitably make them ridiculous. This is one reason of the prevalence of the realistic drama, which is mimetic rather than imaginative, and therefore is less likely to exact the highest acting qualifications on the part of its interpreters.

No one can successfully dispute these facts. The great lack of the stage to-day, although in a measure the skillful adaptation of available material to special needs and sumptuous dressing obscure that lack to the superficial observer, is trained ability in its various walks. As the Post adds of Mrs. GILBERT and dominant method in the theatre at this time: "She belonged to two dramatic eras, and the ease with which she adapted herself to the requirements of the frivolous modern drama afforded incontrovertible testimony to the value of the arduous schooling which she received in the period and under the system which produced Macready, Edmund Kean, the Booths, Phelps, Davenport, the Wallacks and many others scarcely less illustrious. Where are their compeers to-day? She was but a humble member of that brilliant confraternity, but she could measure herself with the leaders of it without incurring humiliation, and when that mighty generation passed away and the education of actors was ended by the speculative monopoly which destroyed competition and obliterated the stock companies, she survived to demonstrate, by actual comparison, the superiority of trained skill over the raw material."

It is discouraging to think of the future of the American stage when confronted with present conditions. Aside from the very few prominent actors now before the public who abhor the idea of continuing for long periods in a single play, who emphasize their distinguished abilities by appearing in various dramas during a season, and who possess the capacity and skill necessary to train their supporting actors in something like a variety of impersonation, there remains no other medium but that furnished by the few stock companies which hold precarious tenures in various cities for actors to become in some measure expert in their art. These stock companies, although they are held in contempt by the dominant power in the theatre, and the few chief players who insist upon their own method, really save the theatre of to-day from an absolute poverty of actors who can show versatility.

## THE CHRISTMAS MIRROR.

WITH the next number of THE MIRROR will be combined the Christmas features of this journal, and the holiday supplement may be accepted as a Christmas token from THE MIRROR to its patrons, as no extra charge whatever will be made for it, the whole number of some sixty pages selling for the price of a regular number, ten cents. THE MIRROR was the first publication in this country to issue a holiday edition, the first Christmas MIRROR being placed before the public nearly a quarter of a century ago. For many years THE MIRROR issued special Christmas numbers, but the great increase in its circulation finally rendered the policy of a special number impractical, and thus Christmas features were added to the regular number at the holiday time, no increase in price being made. Last year, to mark the twenty-fifth anniversary of THE MIRROR, a larger number was published at an increased price; but this year THE MIRROR resumes its later policy and combines its holiday features with the regular number.

The forthcoming Christmas MIRROR, in spite of the fact that it will be sold for ten cents, will compare favorably with the numbers that for years have given this journal a holiday distinction. Inclosed in an attractive cover in five colors, by SEWELL T. COLLINS, will be found much interesting and timely matter, with a wealth of illustration characteristic of this journal. Following a striking title-page, by HAL MERRITT, comes "Holiday Wishes for the American Stage," by ERMETE NOVELLI, Madame REJANE, JULIA MARLOWE, ELEANOR ROBSON, MAY IRWIN, EFFIE SHANNON, BLANCHE BATES, KYRLE BELLEW, ARNOLD DALY, DAVID WARFIELD, HERBERT KELCEY, LILLIAN RUSSELL, DEWOLF HOPPER, E. J. MORGAN, MAXINE ELLIOTT, and others, with the latest portraits of these players; "First Love," a story, by ALFRED ALLEN (illustrated); "Famous Paintings of Famous Players," by W. J. LAWRENCE, showing beautiful full-tone reproductions of Sir JOSHUA REYNOLDS' "Garrick Between Tragedy and Comedy"; HOGARTH'S "Garrick and His Wife"; ZOF-

FANY'S "Scene from The Alchemist"; GAINSBOROUGH'S "David Garrick"; DANCE'S "Garrick as Richard III"; NORTHCOOTE'S "Master Betty, 'The Young Roscius'"; HARLOWE'S "The Trial of Queen Katherine"; Sir JOSHUA REYNOLDS' "Mrs. Siddons as the Tragic Muse"; HOPNER'S "Mrs. Jordan as the Comic Muse"; GAINSBOROUGH'S "Mrs. Siddons"; Sir THOMAS LAWRENCE'S "John Kemble as Hamlet" and "Mrs. Siddons", and the famous portrait of Miss FARREN by Sir THOMAS LAWRENCE; a full-page illustration of "The Good Old Strand," with characteristic types of London's Rialto, by LOUIS F. GRANT; "Lord Byron and the Pretty Widow," a love story, by HOWARD PAUL (illustrated); "How I Met Edwin Booth," by J. J. MCCLOSKEY (illustrated); "A Christmas Tragedy," by GERTRUDE LYNCH (illustrated); "The Confessions of a Circus Horse," by CHARLES H. DAY; "The Original First Night" (illustrated); "Music and Drama at the World's Fair," by J. A. NORTON; a caricature of ISRAEL ZANGWILL, by MAX BEERBOHM; anecdotes and stories of EDWIN FORREST, ELLEN TERRY, LAURA KEENE, BURTON, and other famous players; scores of portraits of contemporaneous actors, poems, comics, etc., with "The Matinee Girl," and other noted features of THE MIRROR. Among the artists not already mentioned, SADIE B. ASPELL, SCOTSON CLARK, EDWARD KELLAR, JOHN D. DAUTEL, GEORGE W. MCGOVERN, CHARLES H. MUGROVE, and WILLIAM C. RICE have contributed features to this number, which will be on the news stands in New York on Tuesday, Dec. 20.

## BOOKS AND MAGAZINES.

THE FLORENTINES, a play by Maurice V. Samuels. Published by Brentano's at \$1.00.

It is a delight to read so charming a comedy, which not only has the style of a poet, but also some knowledge of what a play means in construction. In THE FLORENTINES we have not only word painting, but character drawing and acting qualities which would make it of interest to an audience, a rare quality in published plays. One feels personal gratitude to its author that he has the saving salt of a sense of humor, too rare in poets. His comedy comes not from cheap word play, but the clash of character on character, as it should—for this makes true drama. He causes old Florence to live and breathe, laugh and love. Twenty years ago this would have been hailed as a great play, but dramatic literature has moved ahead several cycles in that time. When this evidently sincere poet chooses a stronger story and learns closer weaving and later technique he will write plays which will be eagerly sought for their acting qualities.

THE Theatre Magazine for Christmas is twice the ordinary size and contains two supplements in color. An interesting article is by Heinrich Conried, who writes on "The Pains and Possibilities of Grand Opera." A. H. Hummel gives some amusing reminiscences of his experiences with Players in the Law Courts, and Josef Hoffmann contributes an article. Clara Morris' literary gift is seen in a discussion of emotion on the stage; is it real or merely simulated? A. E. Lancaster contributes a page of verse comparing the stars of yesterday with those of to-day. Elsie de Wolfe gives an interesting description, with pictures, of her collection of historic shoes, and Clara Bloodgood writes on the subject "The Stage as a Career for Young Women." Henry Tyrrell considers the respective methods of the world's greatest living dramatists, and Gustav Kobbé gives a pen portrait of George Bernard Shaw. Elise Lathrop has an account of Juliet's birthplace. Ada Patterson writes interestingly on "Stage Fright." Carlotta Nilsson is the subject of the month's interview, and Otis Skinner relates a queer Christmas dinner he once had with Edwin Booth. Aubrey Lanston continues his pen pictures of the English stage in the Georgian era. The illustrations are numerous. The principal plates are Signor Caruso in Rigoletto. Mrs. Fiske in Hedda Gabler. Ethel Barrymore in Sunday. Margaret Anglin in The Eternal Feminine. Lillian Russell in Lady Teazle. Nat C. Goodwin in The Usurper. Fritz Scheff in The Two Roses. Louis Mann in The Second Fiddle. Julia Marlowe and E. H. Sothern in Romeo and Juliet. Mrs. Gilbert in Granny. Anna Held in Higglely Pigglely. There are also portraits of the world's leading dramatists, a new portrait of Yvette Guilbert, one of Mrs. Bloodgood and an exclusive one of Heinrich Conried sitting at his desk in the Metropolitan Opera House. There is also a full-page feature of scenes from the Savage production of Parsifal, and scenes from The Cingalee, The School Girl and other plays. In addition to these there is a colored portrait of Virginia Harned on the cover, and inside colored supplements, showing E. H. Sothern as Hamlet and Edith Wynne Mathison as Rosalind.

## WINS A LAW SUIT.

The suit brought by Carl Herbert against Mayer and Grashelm, managers, for royalties on the melodrama, Her Mad Marriage, was last week decided in the Municipal Court by a verdict for plaintiff, awarding him judgment against the managers for the full amount, with costs. Execution was issued the next day on the effects of the production, which were in town during a temporary lay-off of the company, and the play and its production are now in the possession of Herbert.

The suit was brought by plaintiff as surviving partner and co-author, under an agreement by which he wrote the play with the late Frank Allen, who was permitted as a matter of business policy to receive credit for authorship and to make a contract singly for the firm, Herbert remaining a silent partner. The defense, under advice of Hazelton and Hazelton, legal counsel, had steadily refused to recognize Herbert's rights in the transaction with Mayer and Grashelm and persisted in paying royalties to the administrator of the deceased partner's estate, in New Jersey. Herbert is now preparing to sue Joseph Allen, the administrator, for all the royalties thus paid him.

It is an interesting case to co-authors in that it establishes the position of such co-authorship as a partnership, protected by the laws affecting co-partnerships, and entitling the surviving partner solely to receive all royalties and to settle the business of the firm.

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WEDDED, BUT NO WIFE. By Maurice J. Fielding.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession, addressed in care of THE MIRROR will be forwarded if possible.]

H. H. P., Marshalltown, Iowa: Julia Marlowe has never appeared in the play, Soldiers of Fortune.

GERMAN: L. Hanley can be reached probably by a letter addressed care THE MIRROR post office. It will be advertised.

WAGER, Shamokin, Pa.: 1. Melbourne MacDowell was born in New Jersey. 2. Robert Mantell was born in Scotland. He played for two seasons with Fanny Davenport as Loris Ipanoff in Fedora.

R. L. HARDTMAN, Reading, Pa.: Joseph Haworth appeared with Elita Proctor Otis in The Crust of Society at the Union Square Theatre, New York, on Dec. 26, 1892, in the part of Oliver St. Aubyn.

C. M. O.: If you write to the singer you mention, inclosing a self-addressed and stamped envelope, she will probably be only too glad to give you the information you are seeking. You will find her address from week to week in the Vaudeville Performers' Dates.

S. and M., Ogdensburg, N. Y.: THE MIRROR date-book is correct, and Thanksgiving Day, 1905, will be celebrated on the last Thursday in November, which will be the last day of the month unless the authorities see fit to change the usual custom, in which case the papers will probably give timely notice of the change.

BEATRICE HASTINGS, New York City: The all-star cast of Romeo and Juliet, produced at the Knickerbocker Theatre on May 21, 1903, was as follows: Juliet, Eleanor Robson; Romeo, Kyrle Bellew; Mercutio, Eben Plympton; Peter W. J. Ferguson; Friar Lawrence, W. H. Thompson; Paris, Edwin Arden; Montague, F. C. Bangs; Capulet, George Clarke; Benvolio, Forrest Robinson; Tybalt, John E. Kelder; The Apothecary, W. V. Ranous; Escalus, Edmund Breese; Lady Capulet, Ada Dwyer; The Nurse, Mrs. A. G. Jones.

A. G. R., Pawtucket, R. I.: A few of the important male characters which have been played by women in New York are: Captain John Smith, by Millie Sackett; Cardinal Wolsey, by Charlotte Cushman; Charles de Belleville, by Ellen Bateman; Count Bellino, by Mme. Mallbran; David Copperfield, by Susan Denlin; The French Spy, by Mme. Celeste; Charlotte Crampton; Isabel Cubas, Kate Fisher, Annie Hathaway, Marietta Ravel and Marie Zoe; Hamlet, by Charlotte Crampton, Sarah Bernhardt, Anna Dickinson and Mrs. Thomas Hamblin; Henry Hamet, by Mrs. W. G. Jones; Iago, by Charlotte Crampton; Ingomar, by Annie Hathaway; Jack Shepard, by Polly Booth, Charlotte Crampton, Susan Denlin, Marie Duret, Kate Fisher, Mrs. Thomas Hamblin, Mrs. W. G. Jones, Ida Isaacs Menken, Mrs. H. F. Nichols, Kate Raymond, Mrs. Yeomans and Marie Zoe; King Charles, by Anna Cora Mowatt; Macheath, by Addie Anderson, Fanny Louise Buckingham, Charlotte Crampton, Kate Fisher, Leo Hudson, Adah Isaacs Menken and Helene Smith; Montalbo, by Josephine Clifton; Mose, by Fanny Herring and Kate Raymond; Oliver Twist, by Maggie Mitchell; Othello, by Mrs. Henry Lewis and Mrs. Macready; Peppito, by Laura Keane; Richard, by Ellen Bateman, Charlotte Crampton, Annie Hathaway and Mrs. Henry Lewis; Richelleu, by Mrs. Henry Lewis; Richmond, by Mrs. Bateman and Fanny Herring; Romeo, by Mrs. Barnes, Mrs. Conway, Susan Denlin, Mrs. John Drew, Mrs. Thomas Hamblin, Mrs. Henry Lewis, Madame Ponsli, Mrs. Coleman Pope, Mrs. William Sefton, Caroline Vlet, Mrs. James W. Wallack and Ann Duff Waring; Shylock, by Charlotte Crampton, Mrs. Henry Lewis and Mrs. Macready; Virgilinus and William Tell, by Mrs. Henry Lewis; William, by Adah Isaacs Menken; Young Noral, by Jean Davenport.

## CURRENT AMUSEMENTS.

Week ending December 17.

ACADEMY OF MUSIC—The Wizard of Oz—6th week—42 to 49 times.  
AERIAL GARDENS—Closed.  
AMERICAN—The Rays in Down the Pike.  
BELASCO—David Warfield in The Music Master—12th week—80 to 86 times.  
BERKELEY LYCEUM THEATRE—Beatrice Herford.  
BIJOU—May Irwin in Mrs. Black Is Back—6th week—42 to 48 times.  
BROADWAY—Fritz Scheff in The Two Roses—4th week—23 to 29 times.  
CARNegie HALL—Lectures and Musical Entertainments.  
CASINO—Closed.  
CIRCLE—Vaudeville.  
CRITELON—Louis Mann in The Second Fiddle—4th week—25 to 32 times.  
DALY'S—Nance O'Neil in Judith of Bethulia—2d week—9 to 16 times.  
DEWEY—Bohemian Burlesquers.  
EDEN MUSEUM—Figures in Wax and Vaudeville.  
EMPIRE—John Drew in The Duke of Killcrankie—15th week—113 to 120 times.  
FOURTEENTH STREET—Andrew Mack in The Way to Kenmare—8th week—42 to 49 times.  
GARDEN—The College Widow—13th week—98 to 105 times.  
GARRICK—Annie Russell in Brother Jacques—2d week—8 to 14 times.  
GOTHAM—Utopian Burlesquers.  
GRAND OPERA HOUSE—Isle of Soloe.  
HARLEM OPERA HOUSE—Cecilia Loftus in The Serio-Comic Governess.  
HERALD SQUARE—Edna May in The School Girl—54 times, plus 8th week—52 to 59 times.  
HUDSON—Ethel Barrymore in Sunday—5th week—29 to 35 times.  
HURTING AND SEAMON'S—Vaudeville.  
IRVING PLACE—Irving Place Stock company in The Mountaineer—18th time; Goldene Eva—1st week—1 to 6 times.  
KEITH'S UNION SQUARE—Continuous vaudeville.  
KNICKERBOCKER—N. C. Goodwin in The Usurper—3d week—15 to 21 times.  
LEW FIELDS—Flood's Stock company in It Happened in Nordland—2d week—8 to 14 times.  
LIBERTY—George M. Cohan in Little Johnny Jones—6th week—38 to 44 times.  
LONDON—American Burlesquers.  
LYCEUM—Charles Wyndham and Mary Moore in Mrs. Goring's Necklace—2d week—6 to 12 times.  
LYRIC—James K. Hackett in The Fortunes of a King—2d week—7 to 14 times.  
MADISON SQUARE GARDEN—Closed.  
MADISON SQUARE ROOF GARDEN—Closed.  
MAJESTIC—Bertha Galland in Dorothy Vernon of Haddon Hall.  
MANHATTAN—Mrs. Fiske in Leah Kleschna—1st week—1 to 7 times.  
MENDELSSOHN HALL—Musical Entertainments.  
METROPOLIS—The Ninety and Nine.  
METROPOLITAN OPERA HOUSE—Conried Grand Opera company in repertoire—4th week.  
MINER'S BOWERY—Dainty Duchess.  
MINER'S EIGHTH AVENUE—Brigadier Burlesquers.  
MURRAY HILL—Closed.  
NEW AMSTERDAM—Humpty Dumpty—5th week—34 to 41 times.  
NEW GRAND—Hebrew Drama.  
NEW ORPHEUM—Hebrew Drama.  
NEW STAR—The Great Automobile Mystery.  
NEW YORK—Woodland—4th week—26 to 33 times.  
NEW YORK ROOF—Closed.  
OLYMPIC—A Wayward Son.  
PARADISE ROOF GARDENS—Closed.  
PASTOR'S—Vaudeville.  
PEOPLE'S—Hebrew Drama.  
PRINCESS—Robert B. Mantell in Othello—8 times.  
PROCTOR'S FIFTH AVENUE—An American Citizen.  
PROCTOR'S FIFTY-SEVENTH STREET—Henrietta Crossman in Sweet Kitty Bellairs.  
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.  
PROCTOR'S 125th STREET—Captain Impudence.  
ST. NICHOLAS GARDEN—Closed.  
SAVOY—Mrs. Wizes of the Cabbage Patch—15th week—117 to 124 times.  
THALIA—Closed.  
THIRD AVENUE—Down Our Way.  
VICTORIA—Vaudeville.  
WALLACK'S—The Sho-Gun—10th week—75 to 82 times.  
WEBER'S MUSIC HALL—Weber and Ziegfeld Stock company in Higglely-Pigglely—9th week—62 to 69 times.  
WEST END—David Hixins in His Last Dollar.  
WINDSOR—The Minister's Daughters.  
YORKVILLE—Vaudeville.



## THE USHER



There are newspapers here and there in the larger cities that are not afraid to express opinions on the sort of theatrical management that seeks to make a shop of the whole theatre of this country, for the benefit of the few manipulators who have banded themselves together to exploit their own interests and to crowd out or crush any manager who seeks to conduct his own business along legitimate lines without paying tribute to them.

Charles M. Bregg, dramatic editor of the Pittsburgh Gazette, in an article in that journal on Dec. 4, carefully reviewed and analyzed conditions in that city, apropos of the visit to Pittsburgh of one of the Syndicate managers, whose presence there had to do with what the members of that concern choose to call their "private business," whenever criticism of their methods is inspired by their acts. Said Mr. Bregg:

Ingredients for a Pittsburgh theatrical sensation: One of the Syndicate managers from New York seated at dinner or breakfast in a local café, accompanied by a local manager or two, large, rotund New York manager preferred, shake the crowd up well and serve cold, very cold and silent, and you have a first-class sensation. Results: Another new theatre is to be built; David Belasco will fight a duel in Fifth avenue with Charles Frohman, while Harry Davis will act as referee and B. F. Keith will call time; the Bijou is going to change its policy and play Sir Henry Irving, while the Duquesne and Gayety are to be turned into feed stores in order to give the Alvin a chance to play vaudeville in opposition to the Star Theatre out in Lawrenceville.

Soberly, the theatre is fast becoming a bargain counter football, the stage a scheme and the drama a catchpenny device to wheedle or force advantageous personal ends or to prevent some other fellow from sharing profits. Mind you, I do not say these things have actually happened, but in all the hue and cry about theatrical affairs no one of the agitated and agitating directors have anything to offer but way of improving the public's chance to get its money's worth or of lifting the influence and morale of the theatre to a higher plane. It is "advantage, advantage, profit, profit" all the time, while the public in its confusion and perplexity, and sometimes disgust, must take what it gets or else take old Commodore Vanderbilt's advice.

With all our fuss and feathers, the Pittsburgh public is not nearly so well provided with sensible theatre diversion of the worthy kind as it was ten years ago. We have built new theatres and spent a lot of money in adorning them, but this miserable spirit of commercial advantage and managerial shuffling has literally squeezed the life and heart out of what is put on our stage. In actual diversity and character our amusements have not been broadened, though we have nearly doubled the number of our playhouses. The public is not interested in the personal fights of managers, no matter by what name they are known. The public, however, is growing thoroughly tired of the intimation made at every opportunity that managerial wit and industry are expending themselves in an effort to dislodge a rival, fight off legitimate competition or divide the spoils properly. I have no idea that the presence in Pittsburgh last week of a number of prominent managers meant what was intimated or declared, but the very fact that such guesses were made concerning their business indicates a condition of the public mind on the theatrical subject that is unfortunate and disheartening for the legitimate growth and expansion of the stage. It is not the improvement and elevation of the tone and quality of our entertainment that these busy managers are after, and the public knows that to its sorrow; so the press representatives, reflecting the public's lack of confidence, hazard guesses that include only the schemes of the managers to promote their own financial safety and prevent the public from its proper share of competition. Why should there be excited effort to keep David Belasco, Mrs. Fiske and like dramatic entertainments out of Pittsburgh? If the Syndicate managers love the public and want to please it, why do they not invite competition, the only means of really proving their oft-repeated assertion that they are giving us the best that the modern stage affords?

It is not a question of Syndicate interests. If the Syndicate does a good thing, and it has done good things, I am for praising it. But I am for the public interests first, and protest vigorously against this silly shilly-shallying that involves only the promoting of personal advantage or the forcible suppression of desirable competition. When theatres are closed because of lack of the right sort of entertainment or because they are bought off in the interests of some managerial profit, things are bad enough, heaven knows; but when these acknowledged failures and closings are made in the interests of a power that is using all its arrogant resources to deprive the people of other, and three times out of five better, entertainment, the situation is positively intolerable. The public has no more personal interest in David Belasco than it has in Abe Erlanger or Samuel Nixon, but the public does not care to be told that either one of these three gentlemen has the power to negotiate, frighten, buy or beg off the opportunity for Pittsburgh to have not only the best entertainment, but all of the

best. If the Gazette, for instance, was to be caught purloining the papers of its contemporaries, destroying the delivery wagons, or conspiring with the carriers and agents to do these things, public indignation would blaze into a fire that would burn to ashes even the splendid prestige that this journal now enjoys. And yet I imagine actual competition is quite as great in this field as in the theatrical field.

Managerial ideals are low. Managerial judgment is at fault. The public in the last analysis is not concerned particularly about houses or management. When it has an opportunity to give untrammelled expression to its desires the public will choose the best, no matter what may be the immediate environment. I am heartily, in sympathy with the progressive spirit that builds handsome theatres and adorns them in plush and rich velvets. These things are esthetically educative, but they are the shell, not the kernel. I said in a previous paragraph that though we had more and finer theatres than we had ten years ago, the real worth and diversity of our stage entertainment had deteriorated. We have nine houses now. Vaudeville and the stock company are features that have become fixtures and represent a diversity that may be regarded as improvement. But last week we had practically four vaudeville entertainments, with a big spectacle that is considerably more like vaudeville than were the Henderson attractions.

Mr. Bregg by comparative programmes proves that Pittsburgh now, under Syndicate domination, with all its theatres, enjoys less of diversity and much less of dramatic merit in offerings than it did ten years ago with its fewer theatres and natural competition, and he asks: "Is it any wonder that thoughtful people are beginning to wonder where the trouble is?" He concludes thus:

The people do not select their entertainment on the basis of the trimmings or the location of the house, neither are they particularly mindful whether it is "presented" by Mr. John Jones or Mr. William Smith. They know that some of the most artistic players are now barred out of Pittsburgh; they know that this is not because we haven't theatre room, but for some personal reason. These people are asking uncomfortable questions as to why so much musical comedy vaudeville and frayed-at-the-edges melodrama, and so little clean, fresh wholesome entertainment of a novel or original kind is being given in this city. With malice toward none and charity for all, this department undertakes to answer the question by saying that one-half of the managerial powers are too busy devising schemes of personal defense against competition that they fear because by comparison they are weak, and the other half don't know art when they meet it face to face in the highway.

All this is pregnant with suggestion, for it is true. It is observed by independent writers in other cities as well, for the oppressive, demoralizing, and art-discouraging hand of the Syndicate covers the country with the brutality of bald commercialism. What will the harvest be?

Throughout all the English speaking world Sir Charles Wyndham bears the same relation to higher comedy as Sir Henry Irving does to serious drama.

It is not only because of his highest skill as an artist, but on account of his worth in many qualities that he is so enshrined in their hearts. Artisanism may win the admiration of the brain, but he has won by worth what is far more worth the winning.

In the sixty-four years of his life he has played many parts. To his rare gifts as an actor he adds a finely trained judgment and such business acumen that he is one of the most, if not the most, successful of actor-managers. His myriad friends point with pride to a long list of plays produced wherein can hardly be found a financial failure. In his widely varied career he has been located in Chicago as a manager, and introduced throughout the West their first knowledge of modern comedies. It is a delight to hear him recount stories of those times when his company was even mobbed by those who cried, "Give us our money back! Do you call that acting? You just sit about in chairs in the same kind of clothes as you go out in." He has made numerous trips here since those rough days and marvels at our rapid changes. When presenting THE MIRROR with the picture reproduced on the first page, he laughingly referred to it as "the pious picture." No one else would refer to it so slightly, for it is an excellent likeness of one who has the modesty of true greatness and can never be persuaded to pose.

## FUNERAL OF MRS. GILBERT.

That nobility and sweetness of character, coupled with a simple and unaffected life, will bind with lasting affection and regard the hearts of many in the rushing, selfish world was strongly evidenced at the funeral of the late Mrs. G. H. Gilbert, held in the Bloomingdale Reformed Church, at Broadway and Sixty-eighth street, at 11 o'clock on Dec. 6.

More than two thousand persons, among them many noted theatrical folk now in New York, had crowded into the small church when the impressive services began, all eager to pay their sincere tribute of affectionate respect to the memory of one of the sweetest characters of the American stage. Outside the church hundreds were turned away by the police.

The altar was banked with flowers, tributes from many friends. The organ prelude, "At Rest," was played by P. F. del Campiglio, who composed it and dedicated it to the memory of Mrs. Gilbert.

As a quartette sang the anthem, "Blessed Are the Merciful," the coffin containing the last mortal remains of she who had been so lovingly known and remembered by many as "Granny," was borne up the crowded aisle. Upon it rested a cluster of lilies of the valley, sent by Annie Russell, who Mrs. Gilbert had regarded as a daughter, and a small bunch of pink roses from Margaret Sweeney, Mrs. Gilbert's faithful maid. The pallbearers, representing the Players' Club, were: George Gould, Sir Charles Wyndham, Daniel Frohman, former Justice James F. Daly, Dean Van Amringe of Columbia University, F. E. Aiken, Nat C. Goodwin, Clyde Fitch, John Drew, Francis Wilson, and David Bispham. Following the pallbearers, and dressed in deepest mourning, walked all the members of the company who were supporting Mrs. Gilbert in the

title-role of Granny when she died in Chicago. Even the property boy was among the mourners. Though Mrs. Gilbert had no relatives in this country, there was no lack of sincere mourners at her funeral. Among them were the Van Amringe family, old and tried friends; Ethel Barrymore, Mr. and Mrs. Herbert Kelcey, David Bispham, Mrs. Scott, and Miss Murray. Miss Bliss Murray sang "Come Unto Me," with pathos. Mrs. Gilbert's favorite hymns, "Lead, Kindly Light," and "Nearer, My God, to Thee," were sung by the quartette.

Among the floral remembrances was a huge wreath of white carnations, bearing the word "Granny," from her late company. There was a wreath from Mr. and Mrs. Kendal. Different church societies sent many flowers. One mass of violets had this inscription: "In loving remembrance of a noble woman: our most beloved friend, Ladies' Guild and Missionary Society." Among others who sent flowers were: Mr. and Mrs. Wendell, Annie Russell, Ethel Barrymore, William Gillette, Ada Rehan, and John Drew. Many women scrambled at the close of the services to obtain at least one blossom as a souvenir. After the reading of the twenty-third psalm, which was Mrs. Gilbert's favorite, and a prayer, in which the pastor asked for a blessing on the soul of the woman "who scattered cheer, sunshine and merriment, and whose sweet purity and noble Christian personality placed her foremost among women," the Rev. Dr. C. W. Stinson, in simple, touching language, which drew tears from many, paid a tender tribute to the noble character of the dead actress.

"We are gathered here to-day," he said, "to pay our last tribute of earthly respect to the sweetest and saintliest old lady of the American stage. And I will not utter a word of eulogy, because, could those silent lips, from which only sweet and modest words fell, speak, they would, with the sweetest grace, disclaim any praise. Our joy to-day is for her, because her gifts and graces that endeared her to the American people, were not from herself, but from her beautiful Christian faith and from the sanctity of her private life. Dr. Stinson then read these lines, which he had written:

Eighty years of hopes and fears.  
Eighty years of joys and tears.  
Eighty years by changes tossed.  
Eighty years by losses crossed.  
Eighty years of battles fought.  
Tell me not they were for naught.  
Eighty years of earnest love.  
All that's true the heavens will show.  
Eighty years of work all done.  
Cheery as when first begun.

Hundreds wept as the casket was borne from the church. The interment was in Greenwood, where lie Mrs. Gilbert's husband and son. Her relatives in England have been notified of her death. Many old friends accompanied the body to its final resting place.

Among prominent members of the profession present at the funeral were: Charles Frohman, Annie Russell, S. Oswald York, William Faverham, Edna Wallace-Hopper, Julie Opp, Robert Mantell, Fritz Scheff, Lillian Russell, May Irwin, John Drew, Heinrich Conried, Nahan Franko, Julia Marlowe, E. H. Sothern, Edna May, Anna Held, and Marie Dressler.

## FIELDS' THEATRE IS UNIQUE.

Lew Fields' Theatre, which was built and is owned by Oscar Hammerstein, is located on the south side of Forty-second Street, adjoining the American Theatre on the east. On account of the size of the lots Mr. Hammerstein was forced to economize space as much as possible, but in spite of that he has turned out a building that is attractive and pretty and well adapted to the presentation of musical comedy, with which form of entertainment it was opened last week by the Lew Fields Stock company, under the direction of Hamlin, Mitchell and Fields, who lease the house from Mr. Hammerstein. The theatre is built somewhat after the plan of the Belasco, and has an entrance even more abrupt than the latter. There is very little room in the lobby, and the last row of seats is directly inside the door. There is room for only about one row of "standees." There are twenty boxes, and they are arranged in tiers, so that the view of those furthest from the stage is not obscured by those sitting in front. The orchestra floor has an unusual pitch, so that everybody has a chance to see well. The decorations are simple but tasteful, and there is a great deal of the plaster relief work of which Mr. Hammerstein is so fond. The stage is not very large, but is equipped with many improvements invented by the architect-manager for the quick handling of scenery. The stage is protected by Mr. Hammerstein's piping invention, by which tons of water can be made to fall all over the stage at a moment's notice.

## BRADY'S NEW PRODUCTIONS.

William A. Brady is interested in a number of new ventures. He announces Grace George as the star in a new play to be produced in January, the name of which has not yet been made public. A rural drama, Cape Cod Folk, written by the Rev. John Snyder, will also be produced; the initial performance will be in Boston. Mr. Brady is still further interested in a possible dramatization of The Outcast and the appearance next Fall of Otis Skinner in the title part, that of Lord Byron.

## THE STOCK COMPANIES.

Members of the Sam DuVries stock company in Johnstown, N. Y., recently presented little Jack McKee, son of Mr. and Mrs. Harry E. McKee (Alma Rutherford), with a solid gold watch on his birthday when one year old. The baby is the youngest comedian in the profession and plays two parts every week, in one of which he speaks five speeches. When the watch was handed over the footlights to him he looked at it and said, "tick-tock," and the house applauded. Little Jack looked at the audience, laughed, and walked off, R. 1 E.

James A. Bliss has kept a record of the number of parts he has played in the past ten years, and to date, while he is playing Sir Christopher Crowell in Lady of Quality, with the Belasco Theatre stock company, Los Angeles, the number is exactly 275 parts—mostly stout character comedy roles.

Edwin Young has organized The Edwin Young stock company, which opened its season at Rochester, Ind., Dec. 1. A competent company has been engaged, besides Lena DeLaigle-Young, Little Edna, and Master Bobbie. Mr. Young's play, Indiana Folks, will be the feature bill of the repertoire.

Thomas MacLarnie has resigned the position of leading man at the Grand Opera House, Memphis, in order to accept an engagement with Walter Clarke Bellows for the new stock company at the Odeon Theatre, St. Louis.

Mortimer Snow ran When Knighthood was in Flower for two consecutive weeks to crowded houses. Fighting Bob was the attraction last week. Mr. Snow has leased the Orpheum in Scranton, Pa., and rechristened it the Court Square Theatre. He will open there with his No. 2 company, Dec. 26, himself alternating between his Scranton and Troy theatres.

Lovers' Lane, the bill recently at the Bush Temple Theatre, Chicago, afforded George S. Loane, the light comedian of the company, his second opportunity this season in character comedy, and his skillful was a worthy successor to his like Hankins in Blue Jeans. Both parts showed versatility and restraint.

James A. Bliss, associated with the best Eastern stock companies, and last season Obadiah Strout in Quincy Adams Sawyer, is meeting with success as stout character comedian of the Belasco stock company, Belasco Theatre, Los Angeles, this being his eighteenth week.

## PERSONAL

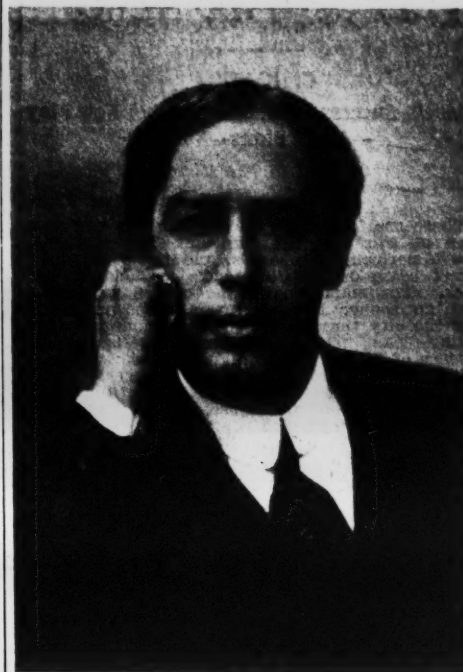


Photo by Falk, New York.

KELLARD.—John E. Kellard opened his starring tour in an American Princess, by Henry Raeder, at Toledo, Ohio, on Dec. 5. The play will have its first big city appearance at the Chestnut Street Theatre, Philadelphia, on Dec. 12.

POTTER.—Mrs. James Brown Potter produced a dramatic version of the opera, I Pagliacci, at the Savoy Theatre, London, Dec. 6, under the management of Gilbert Hare. It was well received by a brilliant audience.

GOODWIN.—N. C. Goodwin has signed a contract for three years with Charles Frohman to take effect next September, when he will appear in W. W. Jacob's The Beauty and the Barge at the Lyceum Theatre.

GILLETTE.—William Gillette, who began a two weeks' vacation at the conclusion of last Saturday night's performance of The Admirable Crichton, at the Broad Street Theatre, Philadelphia, states that his temporary rest is solely due to nervous troubles, and that he feels sure he will be in splendid health after two weeks at Atlantic City.

FEALY.—Maude Fealy is announced as Sir Henry Irving's leading lady for his American tour next season, and has postponed her own starring until after that favorable introduction.

EDWARDES.—George Edwardes, manager of the Gaiety and Daly's theatres in London, on Dec. 31 will sail for New York with his entire Lyric Theatre company, which is to present The Duchess of Dantzic at Daly's, Jan. 16.

TYLER.—George C. Tyler sailed from Liverpool Saturday on the Umbria. He will produce soon The Gentleman from Indiana and The Squaw Man. Mr. Tyler has secured Hall Caine's The Prodigal Son for use in America.

THOMAS.—Augustus Thomas will arrive on the Kaiser Wilhelm der Grosse to-day (Tuesday).

ROBSON.—Eleanor Robson will sail for New York from Dover on Dec. 16 on the Deutschland. On Dec. 28 she will appear at the New Amsterdam Theatre at a matinee performance of Merely Mary Ann, which has been one of the events of the present theatrical season at the Duke of York's Theatre, in London. Arrangements have been made by George C. Tyler for her return to London in 1906 in a new play.

MAUDE.—Cyril Maude may visit America next season and tour the United States.

TERRY.—Edward Terry will make his first American appearance in a Christmas Day matinee on Monday, Dec. 26, at the Lyric Theatre. The English comedian will appear in The House of Burnside, which ran nearly a year in London, but has never been seen outside of England.

SUTRO.—Alfred Sutro, the playwright, sailed from London on Dec. 10, on the Umbria, to assist at the production in America of his play, The Walls of Jericho, by James K. Hackett.

GILBERT.—W. S. Gilbert recently celebrated his sixty-eighth birthday. He is living very quietly at Harrow, in England.

HANFORD.—Charles B. Hanford was honored by the citizens of Cleburne, Texas, on Nov. 23 with an invitation to the dedication of the new Carnegie Library. His address was a well blended combination of Shakespearean reference and American patriotism.

NORTON.—Insurance and other journals of late have published much about the quick success of the North American Investment Company, the headquarters of which are located at St. Louis and of which J. A. Norton, the St. Louis correspondent of THE MIRROR, is one of the founders and secretary. Mr. Norton has many friends in the theatrical profession as well as in the business world, and his letters in THE MIRROR since the opening of the Fair have been interesting as dealing with the chief events of that great Exposition as well as with the theatres.

JEFFREYS.—Ellis Jeffreys, the English actress, will come to America as a star next autumn. Alfred Sutro, who wrote The Walls of Jericho, has agreed to write a play for her, and George C. Tyler, her manager, has bought the American rights for the new play written by Madame Fred Gresac, with a role for Miss Jeffreys.



## TELEGRAPHIC NEWS

## CHICAGO.

Rejane's Success—Blanche Walsh's New Play  
—Ade's Plans—Notes.

(Special to The Mirror.)

CHICAGO, Dec. 12.

There are four fewer theatres in the city now than at this time last season. The Marlowe, New American, Cleveland's, and the Thirty-first Street being dark. Cleveland's was closed last week. The management was quoted as saying that no sooner had alterations been made to suit the city than they had to be done all over again. The last change demanded meant an expense of \$1,000. The bills this week: Illinois, Girl from Kay's; Studaker, Cingalee, fourth week; Grand Opera House, Rejane in repertoire, second and closing week; Powers, Margaret Anglin in The Eternal Feminine; Garrick, Fantana, with Katie Barry, eleventh week; McVicker's, Blanche Walsh in Kreutzer Sonata, second week; La Salle, His Highness the Bey, fourth week; Great Northern, Awakening of Mr. Pipp, with Charles Grapewin; Bush Temple, Players stock in The Wife; People's, stock in For Her Sake; Alhambra, Charity Nurse; Academy, Little Williams in Only a Shop Girl; Blicke, Hearts Adrift; Columbus, Sweet Clover; Criterion, White Tigris of Japan; Howard's, Lorin J. Howard and stock in Ranch King; Avenue, Sam Morris' Stock in Fatal Marriage.

Otis Skinner, in The Harvester, follows Rejane at the Grand for three weeks, and then Richard Mansfield.

Rejane opened her fortnight at the Grand Monday with Zaza before a very large and fashionable audience. Amy Leslie, of the Daily News, said the audience was one of distinction, and it was the first use of that adjective by her in that connection this season. Did the performance have distinction? The price schedule had—\$2.50 for the best seats. The press evinced the general impression that the famous French actress' skill is fascinating, and she held her audience to the closest attention. In fact, her Zaza was followed so intimately that while tears came during several scenes there was little applause until the close of the act. Then there was an outburst. Every curtain had its several calls. Madame Rejane's conception of Zaza is carried out in detail with an absolute mastery of the artistry of acting. If not the art. Her Zaza was a rather common lump who had some affection and wasted it in a simple way on Dufrène. The pathos of the situation in Dufrène's house where Zaza meets his wife and child was brought out quietly by Rejane, but so naturally and effectually, that it amounted to a masterpiece of acting. It gave the coarse Zaza a touch of humanity that made her doubly interesting after that. This revelation of feeling raised expectations of the parting scene, but it was not an emotional climax of depth and unusual strength. It was like the performance of an artist at the piano who has marvelous technique but nothing much to give from heart to heart. The dramatists, in this instance, provided a fine opportunity for acting, but the star's conception of the part and her limitations prevented making the best of the situation. The wonderful superficial cleverness, making stage delineation as natural as life, albeit not very interesting life in this case, was the most impressive detail of this scene. It was the important incident of the characterization which showed Rejane had chosen a Zaza that would not possibly, as a living person, be very attractive or interesting, and then set out to compel attention with her masterful manipulation of business. She won, and the picture of her Zaza is distinct and clinging to the memory. The local critics have complained of the support and scenery. Dumény as Dufrène was excepted and praised, and Kelm as Cascar should have been also. It was a thoroughly excellent characterization. There have been numerous child actors at the Grand recently in first-class productions, and the brightest of them have not shown more ability and promise than La Petite Baudry as Toto. Much depended on her in the important scene with Zaza and the little actress of seven held her own with the star in an admirable manner. With few exceptions the rest of the support was sufficiently efficient. The stage settings did place more responsibility than usual on the brains of the dramatist and the skill of the player. If Rejane always can and will use her own and her company's ability to give performances of distinction to go with audiences of distinction, and prices of distinction, the public will reward honesty of purpose with corresponding good will.

The Kreutzer Sonata, not a dramatic but a tragic drama built, as told, on the theme that certain music has a bad effect on mankind, was given its first metropolitan production last week at McVicker's. Blanche Walsh was the star. The author, Jacob Gordin, is a Jewish author of New York city who is not very familiar with the English language. The Kreutzer Sonata is not Mr. Gordin's only work, for he has many others. One of them is a play called Sapho, which is not a dramatization but a structure of his own on a Sappho theme. A young Jewish resident of Chicago asked me a few days ago what I thought about his naming an original play of his with the title of a widely advertised and universally popular old story. It would not be a dramatization at all, he said, yet would be on "the theme." The opinion was expressed to the inquirer that many persons would pay their money to see the play thinking it was a dramatization and thus be misled and disappointed. The Kreutzer Sonata is a strange mixture of strength and weakness, crudity and excellence. It airs a very bad family skeleton. Jacob Friedlander, a successful contractor in Russia, has a daughter who falls in love with an army officer, and she offers to give up her Jewish religion, but still he finds the wall built up by the Russian aristocracy between them and the Jews insurmountable. He commits suicide for love of her, and after his death his son is born. The young mother's father, Friedlander, virtually purchases a young Jewish husband for her and her son's couple off to the United States. The young husband falls in love with his wife's sister, and the two make life a continuous torture for the wife. The young husband, a musician, is followed to America by his father (an orchestra leader) and mother, by Friedlander and his wife, and the old family nurse—in fact, all the characters are transferred to this country, in New York and on a farm in Connecticut. Friedlander loses his fortune, while the musicians thrive in the city. A child is born to the sister and the wife shoots its father (her husband) and her sister dead. This ends the play and the falling final curtain hides from view a haze of smoke hanging over prostrate forms. Miss Walsh fires four or five shots in this climax. The story is relieved with several good comedy characters and considerable healthy sentiment. The company is competent and the scenery adequate. Miss Walsh is, of course, easily able to meet all the requirements of the wife, and, in spite of circumstances about her, succeeds in protecting her well fortified position as a player of the first class. George Favcett as Friedlander was successful in winning sympathy for the magnanimous and suffering father, and William Wadsworth's Samuel, the visionary young son of Friedlander, got lots of laughs but never for a moment seemed Jewish. The one excellent character in this respect was William Travers' Ephraim Fiddler. Alexander Von Mitzel as the husband was natural and got out of the absurd role all there was in it. Jessie Ralph's Mrs. Fiddler was effective and successful but not at all Jewish. Laura Linden's old nurse was one of the few reasonable characters, and it was finely done. Helen Ware had the awful part of Celia, and it was too much for her. The Christmas night climax of the third act gripped the audience and brought tears. The attendance has been large, but the management of Blanche Walsh announce on the programme of The

Kreutzer Sonata that she will be seen in a new Clyde Fitch play this season.

George Allison's quick doubling of the King and Kassyndyl in Rupert of Hentzau delighted large audiences at the Bush Temple last week. Considering the excellence of the make-up and the marked difference in them and the characters, Mr. Allison's performance was especially noteworthy. It was the best performance of this peculiarly interesting kind here since Richman was at the Grand in Captain Barrington. Second honors went to Kate Blanche, who made a distinct individual hit as Mother Hoff. The actress' identity was buried out of sight and the hag-like old woman was a true creation. The colorless part of the queen was played by Miss Montgomery adequately. Gertrude Meyers as the gray-like Rosa was refreshingly spirited and thorough, making the character one of the best in the cast. She received much applause. Fred Powers was Count Rupert, and for a stage director who had such a production on his hands he gave a remarkably smooth and strong impersonation. Charles Balsar suppressed his natural self and came forth a fine, handsome and lusty Von Tarlengheim. George Loane was equally successful in transforming himself, and his Von Bernenstein was a dashing German officer carefully acted. William Swartz looked Captain Sapt, but his voice betrayed him. Morris McHugh's make-up as the Chancellor of Ruritania was a master stroke, and using commendable restraint he presented a distinct and amusing old official which was thoroughly enjoyed. Thomas Wall's Ade was a praiseworthy bit, also excelling in make-up. Walter McCullough added to the superabundance of manly beauty which the Players can supply any time, and made Count Luzan a strong figure. Edward McGillen's Bauer was hardly keen enough but generally excellent. George Moore's Simon and Ernest W. Shield's Herbert were thoroughly creditable, and Alfred Weber's Fritz was good. Augusta Scott's Helga was satisfactory in appearance but lacking in security and effectiveness in her lines. More care in this respect, with Miss Scott's advantage of appearance, will add much to her value in the company. The play was staged with skill and completeness.

Mrs. Patrick Campbell follows the four weeks' engagement of The Girl from Kay's at the Illinois, and then William Gillette. Henry W. Savage, Parsifal, Madame Schumann-Haentel, Ethel Barrymore, Edna May in The School Girl, Frank Daniels, and the Rogers Brothers.

Robert Milton, formerly stage director at the Thirty-first Street, and recently in stock at Seattle, was in town last week on his way East. Hugo Goldsmith, one of the young men who recently secured the New Albany Grand, in connection with other interests, is in the city making final preparations for sending out Betrayed at the Altar. Margaret Schuber Brothers' Randolph Street Station, issued by Dispatcher Sam Gerson, makes Ada Rehan due to open the St. Louis Garrick Dec. 26, and keeps Fantana here four weeks more.

Forbidden Land made Chicago a one-night stand at the Grand last night, and Tim Murphy will do so next Sunday with Two Men and a Girl.

Frank Ryerson and Fred Tillish are back in town from the Coast, telling about the awful jump of The Orphan's Prayer from Fresno to Wichita. The flight really began at Los Angeles on a Saturday, and the company was on hand for its Thanksgiving engagement at Wichita.

That George Ade is writing a play for Frohman, or is under contract to write anything for him or any other manager, is firmly contravened. He is not finishing anything for anybody, but has certain outlines and ideas cooking. Mr. Ade is going to Honolulu, and this may be a hint of something doing.

Hart Conway's bravery in putting on Robert Browning's Pippa Passes was turned into victory by his remarkable skill, and the result was great praise for him and the Chicago Musical College's School of Acting. The Studebaker was filled to the ceiling with a fine audience. Rejane was there in a box and red waist, and was so delighted with the emotional ability discovered by Mercedes Devries, the handsome daughter of Hugo Devries of the Chicago Musical College faculty, that she made a promise to the young Frenchwoman which gave her great encouragement. The production amounted to one of the dramatic events of the season.

Jo Howard, the composer, has succeeded Jack Mason as stage director of the La Salle. Salma Herman in Wedded, But No Wife, follows Charity Nurse at the Alhambra.

Little Williams, a great favorite here, is sure of big houses all week at the Alhambra. The Shop Girl, on Halsted Street, will have strong opposition, however, from the shop girls of State street in Christmas crush.

Maude Adams, in The Little Minister, kept the Illinois filled full last week, and never did Babble better. Arthur Byron received praise for his Dishart, and Mrs. W. G. Jones often rivaled the star herself with her delightful comedy as Nannie. The Elders were well done by Charles Walcott, Wallace Jackson, Richard Pitman, and William Henderson, and Joseph Francoeur and Violet Rand were excellent as Rob and Micah Dow.

His Highness the Bey, the new musical satire, now in its fourth week at the La Salle, is distinctly better than several recent productions at this theatre and a rival of the best at this house in causing laughs. The Bey has been very cleverly and handsomely staged and well cast. The music is sufficiently good, with several song melodies of unusual interest. The story is distinct enough and genuinely humorous. In fact, the ideas furnished by the two amateur college-student authors of the book and lyrics, Will M. Hough and Frank R. Adams, seem valuable and effective. The inexperienced but young lead comes forth in the production, but this fact has been pretty thoroughly concealed by the resourcefulness of the stage director, Jack Mason. The one scene is in the courtyard of the Bey's palace, Herran, Turkey, and the story is based on the troubles of that country in the Balkans. The Bey absconds and nobody wants his place on account of the danger of assassination. A German band leader from Kankakee, responding to an advertisement for a leader of a rebel band at Herran, appears and falls in with the Turks. They make him Bey before he knows the danger, and the fun begins. He has suddenly his harem, his caliph, his war minister, who has to be shot often to satisfy the European powers; his new slave girl beauty, his soldiers and his troubles with war correspondents, his American wife, and the rebels who eventually run across him and unwittingly secure the new Bey as the leader of their band. As their leader he is chosen by lot to assassinate the new Bey, himself, which furnishes one of the chief comedy situations. He is watched by the rebels, but thwarts their plot by disguising himself as one of the women of his harem. An American woman bent on finding a prince for her ward, who is an heiress, and a flashy Italian count, ambassador to Herran, "touching" everybody for a loan, are leading characters. In the courtyard of the Bey's palace there is a fountain. It is a statue in a niche, in fact, and it is named Minnehaha. The head of the statue falls and the band leader's American wife, revealed décolleté, sings a soprano solo over spraying, sparkling real water from a row of jets immediately before her. Al. Sloan, instead of Sam Collins, played the band leader, Louie, and succeeded in producing hearty laughter, especially in the second act with the disguise of a harem beauty. The rest of his impersonation was often excellent and generally effective. All his mannerisms were in evidence. In so far as his part permitted competition, Cecil Lean's Count Casino rivalled Louie as a funmaker, also in popularity with the audience, which received him with applause for his make-up and conception when he first appeared. His grimace was a highly creditable study in comedy effect, and he did not get too much. He made the count easily one of the hits of the production. James Marlowe, another of the old favorites of the La Salle, whose personality seems of that unusual sort that wears well, makes the caliph one of the best creations of the production and gets a better chance to sing than usual. His make-up is excellent and some of his business is clever.

George Mackay's rebel leader, a la bandit, was thoroughly well played, and Walter Ware as one of the correspondents, which amounted to one of the principal parts, sang several romantic solos with a pleasing tenor voice and was satisfactory in his acting. He furnished the manly beauty for a number of scenes with another handsome member of the company, Olive Vail, as the new slave girl from the province of Georgia. The costume was advantageous to Miss Vail's natural blond self, and she sang finely. There is no brighter woman in the company than Ursula March, and she makes the most of Gladys, the heiress. Blanche Homan was cast for Julia Display, in charge of the heiress, but Tuesday A.M. last Phrynette Ogden, who originated the part of Julia Display, was given Miss Homan's part to play at the matinee. Miss Ogden gave the part no little beauty and grace and sang the fountain solo well. In the second act she was easier and finished her first performance of a part she had not understudied very well indeed. June Lowrie emerged from the chorus and took Miss Ogden's part. The songs that received encores were "Honolulu," by Shean, Marlowe and Davis; "The Orange Blossom Land," by Miss Vail; "Song of Nations," by Miss March and chorus; "Land of Nod," by Miss Ogden and chorus; "Sweetheart of Bygones Day," by Miss Vail and Mr. Ware. The souavise drill in white and gold was one of the most successful numbers of the kind ever introduced at the La Salle. The headlessness of the fountain statue after Dimpel left it marred the scene. The French detail of the Dance of Nations was excellent, except the tables and waiters, which should be omitted. In the closing number of the song the motley mixture of colors and costumes was inharmonious. The Bey seems to have settled into favor as another La Salle success.

Wm. T. Keogh's production of Charles A. Taylor's White Tigris of Japan thrilled big houses at the Alhambra last week. It is one of the best of the Japanese-Russian war melodramas, well played by an unusually competent company and exceptionally well staged. There is a Japanese actor in the cast, T. Tamamoto, and he shows that Japs usually manage to do well whatever they undertake. He is the second Japanese actor here this season. The other was in Louis Mann's company. Fanny McIntyre was a handsome Tigris, and acted with sufficient force. J. L. Treacy, Augustin McHugh, and Benjamin Horning did well in principal roles.

Paris by Night pleased the crowds at the Great Northern last week, and while Bert Leslie and Robert L. Dalley had their names in caps and lived up to it, Hugh Cameron as Garabaldi certainly helped some. His Italian was a distinct and rational comedy figure, constantly attended to with some respect for the art of acting. Mae Sailor made a bit with The Girl With the Changeable Eyes, and the crowd and scarecrow numbers were refreshingly good. The chorus was neat and nimble.

Manager A. W. Cross of Otis B. Thayer, in Sweet Clover, at the Columbus this week, announces that Mr. Thayer will interrupt the run of Sweet Clover Friday night, to produce a new play by E. Rose, entitled The Senator From Gridley. Mr. Cross came ahead and engaged a number of additional people.

Ople Read's Starbucks was finely played by the stock company at the People's last week. All the quaint character excellence, comedy and poetry that mark all of Mr. Read's work were well brought out. The scenery was especially excellent. The audiences were large, and seemed to enjoy thoroughly all the details of the glimpses of Southern country life. Eugene Moore, as Jasper Starbuck, surprised even his most loyal admirers with the genuineness he imparted to a role entirely different from anything he has played this season. His identity was wholly concealed in the distinct portrait of the slow, true, old farmer. Lillian O'Neill played Mrs. Mayfield, the handsome Northern woman, with just that touch of sweetness and sympathy it required, and again showed her particular excellence in such roles. Jessie Fringle, as a Black Mammy, with one foot in the grave, played the part with deep pathos and a thoroughness that made it important, though short, in the whole, admirable Southern picture. Van Murrell made a hit as the stuttering bumpkin, and Ethel Davis captivated with her sweet, young country girl. OTIS L. COLBURN.

## BOSTON.

New Bills at Several Theatres—William H. Crane Well Received—Notes.

(Special to The Mirror.)

BOSTON, Dec. 12.

For the first time this season every place of amusement makes a change of bill to-night. Even the holdovers put on a new play, so that the change is complete.

William H. Crane found a good audience awaiting him at the Colonial, where he opened for a fortnight after having been away from the Boston stage for a fortnight. It was somewhat disappointing not to see him in a comedy character, but he gave such a powerful interpretation that it was received with the greatest of favor. Katherine Grey and Emma Field were among the members of his company who did admirable work.

E. H. Sothern and Julia Marlowe have now started on the last half of their stay at the Hollis, and presented their final change of bill in Hamlet. It was received with as great favor as Romeo and Juliet and Much Ado, especially as Mr. Sothern had already made Hamlet one of his best liked characters. Miss Marlowe's Ophelia was the conspicuous novelty of the production.

It has taken nearly two seasons for Maclyn Arbuckle to reach Boston as a star, but he is here at last, and there was no question whatever of the pronounced hit which he made in The County Chairman. Everybody enjoyed the comedy, and it goes without saying that it will have a long-continued run here. This comedy is surely one of George Ade's best, and Henry W. Savage has given it a cast which is one of the finest seen at the Tremont in long time. Amelia Bingham makes her first change of bill during her engagement at the Park to-night with her production of The Frisky Mrs. Johnson. She was splendidly received, as was Henry Worthington, who was one of the hits of The Climbers. John Flood was especially engaged to play Jim Mosley.

The pulpit has given its latest contribution to the stage in Rev. Wilson S. Fritch, the Hamlet of Attleboro, who has become a professional by the impersonation of Rev. George Brainin in The Wages of Sin. His controversy with his parishioners and his debut has attracted so much newspaper notoriety that his Boston opening aroused an unusual amount of interest. There was an unusually large audience and real enthusiasm for his impersonation.

Howell Hansel has his innings at the Castle Square this week, where Richelieu is the bill, the young leading man in the position of the crafty cardinal. His impersonation gave the indications of a long and careful study of the character. The stock company gave him good support, especially Frances Starr, who played Julia instead of Lillian Kemble, who will have her return in The School for Scandal.

Sky Farm seems to own Boston, for it ran originally fourteen weeks at the Museum, and played to three distinct engagements at Music Hall last season, in all of which it was extremely successful. It opened a stay of a single week at the Grand Opera House to-night.

Piff! Paff! Pout! opened to a big house at the Majestic to-night and scored a hit. Alice Fischer is always a favorite here as a comedienne, and Eddie Foy had a hearty welcome back. Musically, one of the biggest hits was made by Blanche Morrison, a brilliant soprano.

Charles J. Ross and Mabel Fenton have many admirers here as a result of their experience in the Weber-Fields' shows. They had a rousing evening at the Globe to-night in Twirly Whirly. Their burlesques were exceedingly clever. Julia West, Paul Quinn, and William Platt are among those conspicuous for good work.

Way Down East is an old story now, for it has been played here for so many seasons by Phoebe Davies and her associates at the Boston, but it always has the same experience—a tre-

mendous house and much enthusiasm. These were the features of the opening to-night. They have been having a voting contest for the most popular play at the Castle Square with The Heart of Maryland leading the list out of 572, but they cannot get rights to it now, and as a result they will do the second choice, Under Two Flags.

So big has been the demand for matinee seats for the Sothern-Marlowe performances that they have added one for each of the final weeks.

Frank Worthing has left Amelia Bingham's company, and returned to New York for the final rehearsals of the new Pinery play. C. S. Howard, dramatic critic of the Globe, deserves the greatest of credit for the excellent programme which he has arranged for the Woman's Charity Club benefit at the Tremont this week.

There has been another shift in booking, and Viola Allen takes the Granny time at the Hollis, while Nat C. Goodwin comes early with The Usurper, to take the fortnight at the Colonial left vacant.

The Iconoclast, which was suspended as a department in the Sunday Post about the time that E. H. Crosby received an associate to look after some of the leading theatres, has resumed its existence in the form of a weekly paper, which is conspicuous for its caustic criticism.

Margaret Wycherly will try to follow in the footsteps of Nance O'Neill, by giving special matinees at the Majestic. The Irish plays of Yeats have been the attraction at Chickering Hall for three weeks now.

Ben A. Field has been out of the bill at the Castle Square for several weeks, returning for the performance of Richelieu.

Children of the Ghetto is in rehearsal at the Bowdoin Square for immediate production.

Chief Shaw, of the State police, has just returned to town after a tour up the cities in Western Massachusetts to see how the houses were complying with the new laws. He found many violations in smaller places, and will insist on strict compliance.

The Twelfth Century Club is going to produce Riders to the Sea, The Twisting of the Rope, Masterlink's Sister Beatrice, and Ibsen's Enemy of the People this winter. B. F. Keith was one of the recent contributors to the McMurray Fund in Brookline for the relief of the family of the policeman who was murdered. He generously sent \$250.

The Gaelic School in Boston last week adopted resolutions denouncing the stage Irishman as at present seen in plays.

The Boston and the Tremont received their licenses last week at the meeting of the Aldermen. Mr. Bresnahan fired one last shot, but nobody else spoke on the question.

William O'Neill's theatre and dance hall at South Boston, concerning which there have been several controversies, were burned last week.

Alvah G. Salmon, a well-known music teacher, received a quick divorce from his wife, Bertha, who was an actress, last week. The grounds were desertion, and the proceedings lasted ten minutes.

William Dixon, for a long time stage-manager at the Hollis and uncle of Henry E. Dixey and Mabel Dixey, was buried under the Jones' Chapel last week. Quite a number of theatrical people were present, as well as at the burial at Mt. Hope. For the last five years of his life he had been an inmate of the Soldiers' Home at Togus, Maine. JAY BENTON.

## PHILADELPHIA.

Shepherd King Liked—Two New Productions—Business Notes.

(Special to The Mirror.)

PHILADELPHIA, Dec. 12.

"Once upon a time there was a goose that laid eggs of gold. The owner of the bird avaciously killed it," etc. Sometimes the price of seats at the box-office is one thing and sometimes it is another, if the public exhibits an inclination to go. The parallel is there and it can be found very easily. At the Garrick theatre last week on a certain evening, the management found out there would be a big gallery audience, and, without notice, raised the price from 50 cents to \$1. This style of doing business is what hurts the patronage at first-class theatres and damages the attractions that follow.

Wright Lorimer and his sumptuous production of The Shepherd King is in his third week at the Chestnut Street Opera House to splendid patronage, and deserves his great success. Henry W. Savage's Parsifal follows, Dec. 26, for two weeks, and the interest already displayed insures a remarkable engagement. Lectures on Parsifal will be given at this house by Rubin Goldmark Dec. 23 and 29.

William Faversham inaugurated a two weeks' term to-night at the Broad Street Theatre in Letty, receiving a warm reception by a well-pleased audience. Mrs. Patrick Campbell in repertoire follows, Dec. 26, for two weeks.

An American Princess, a new play by Henry Baeder, received its first performance here to-night at the Chestnut Street Theatre. It presents a problem of industrial power and large money interests, skillfully drawn and likely to attract attention. John E. Keller, with competent support, does creditable work. The Forbidden Land, 19; Wang, 26.

On account of a cancellation of two weeks at the Garrick, Arnold Daly fills in this week in candidacy to which The Man of Destiny and How He Lived to Her Husband are added for two evenings, with the original cast. The news is all that could be expected. For week Dec. 19, Checkers; Virginia Harned in The Lady Shore, Dec. 26, two weeks.

Home Folks, a comedy-drama by C. T. Dazey, depicting life "out in Illinois" after the Civil War, received its local premier to-night at the Walnut Street Theatre and is booked for a two weeks' stay. The play is in four acts, prettily staged, and employing a large cast, headed by William Faversham, Charles Prince, Frances Golden, Marie Louise Gribbin, Kitty Baldwin, Robinson Newbold and W. C. Brookmeyer. This will likely prove the banner week of the season.

Richard Carle has made a big hit at the Park Theatre with his musical comedy, The Tenderfoot, which is crowded nightly with well-pleased audiences, and remains the attraction for the coming week. Denman Thompson will be at Home here Dec. 26, remaining four weeks. The Casino is closed for three nights this week for dress rehearsals of George W. Lederer's musical stock company in George Hobart's first production of Smiling Island, a musical skit in two acts. The company includes Edna Aug. Reine Davis, Viola Carleton, Evelyn Gibson, Lotta Watson, Catharine Bartlett, May Fitzhugh, Catherine J. Hayes, Frances Gibson, Louella Drew, Kathryn Pearl, Leona Anderson, Maude Earl, Maude Thomas, Mazie Follette, Florence Gardner, Jeanne Tyrell, Lanier De Wolfe, William Black, Tote Ducrou, Wilfred Gerdes, Theodore Peters, George Richards, Edward Redway, William Armstrong, Knox Wilson, Ben Grinnell, David Torrence, Hugh Fay and a chorus of fifty.

Tracked Around the World, a spectacular production of merit under the management of A. H. Woods, proved a great attraction to-night at the Grand Avenue Theatre. It is a melodramatic novelty with splendid stage settings, pretty girls and large cast. A. Byron Beasley, Gertrude Le Brandt, Beatrice Golden are prominent features. The Missourians Dec. 19. Ninety and Nine 26. Stella Mayhew in The Show Girl Jan. 2.

Barney Gilmore in Kidnapped in New York attracted big house to Blaney's Arch Street Theatre in spite of the many previous engagements of this noted play in this city. It appeals to the masses, and a date here, backed by the large clientele of the house, means certain big returns. Lillian Mortimer in A Girl of the Streets Dec. 19.

At the National Theatre A Woman's Struggle



holds away, opening to large business. It is an excellent production, a baseball game in full progress; bowery with elevated trains and counterfeits, dem, the sensational scenes. Coming: The Fight for Life, with Mr. and Mrs. Robert Fitzsimmons, Dec. 18. A Desperate Chance 26. The Vacant Chair, Jan. 2.

Flaming Arrow, one of Lincoln Carter's thrillers, with Indian scouts, Indian brass band, etc., is a good feature for the week at Hart's Kensington Theatre. Little Church Around the Corner Dec. 19. Escaped from Sing Sing 26. At Cripple Creek Jan. 2.

At the People's Theatre, Why Girls Leave Home, after a week's absence, returned to play an upturn engagement at this theatre with good prospects. Thomas E. Shea follows Dec. 19.

Forepaugh's Theatre Stock company appears in a representation of Rose Michel with George Harrier and Caroline Franklin in the leading roles, surrounded by elaborate scenic effects and meritorious support. The patronage continues large. Hazel Kirke week of Dec. 19. The Christian 26.

Darcy and Speck's Stock company at the Standard Theatre appears for week in Land of the Living, a story of South African life. It is full of sensations and pleases the patrons. The Game Keeper Dec. 19. Night before Christmas 26. Saxe's German Stock company at the Bijou continues to meet with favor and good patronage. The Youngest Lieutenant and Leah the Forsaken, special programme.

Concert work in this city has been greatly interfered with by a new order of the Musical Union. A conductor of voices cannot lead, at a concert unless he belongs to the union. The orchestra cannot play with any outside leader.

Dumont's Minstrels, at the Eleventh Street Opera House, present a new array of features: Charles Heywood and a new skit, Frenzied Finance; or, How Mrs. Chadwick Got the Money, and a European novelty, Nip, Napp and Nipp, with two clowns and a clever donkey. Business, capacity. This house was opened Dec. 4, 1854, as a home of minstrelsy by S. H. Cartee, followed by E. F. Dixey, Ben Cotton, Sam Sanford, Carnross and Dixey, Frank Moran, and Frank Dumont, and remained continuously as a "home for minstrelsy" up to date, and the only one in the world with such a record.

Musical notes: Metropolitan Opera company will appear in Aida for their second appearance at the Academy of Music Dec. 13. Lillian Blauvelt will be the soloist at the Philadelphia Orchestra concerts Dec. 16 and 17 at the Academy. The Mendelssohn Club will inaugurate its thirtieth season at the Academy Dec. 15, under direction of W. W. Gilchrist, with Madame Etta Montjau, a European soprano, as the soloist.

S. FERNBERGER.

## ST. LOUIS.

## Aftermath—Disappearance of the Coliseum—New Odeon Stock—Business Light.

(Special to The Mirror.)

St. Louis, Dec. 12.

Aftermath is the grass that grows after the first crop of hay in the same season. We made our hay while the World's Fair was on, and now, as announced, we find the aftermath rather scant picking theatrically as well as otherwise. Not exactly has the bottom dropped out of things, but the consumption of the public is not nearly so large nor omnivorous. Room and to spare is the situation at many of the houses, but it will not long be thus. One advantage consists in the greater variety we are being offered, and that will help soon to restore our somewhat jaded appetites. A side line is being offered in Christmas performances for sweet charity's sake, and this is occupying much exploitative newspaper space. We are to have the last performance of the horse or any other variety in the old Coliseum on Thirteenth Street next Saturday afternoon and evening. When this event is over, the wreckers, 'tis said, will begin to tear down the only 15,000 capacity hall we have to make room for the Carnegie Library. Gymkana is a new word in these parts, and the Coliseum is to end with a horse show and gymkana. As to the latter we have, by dint of much lexicographical inquiry, ascertained that it means any game or games played on horseback, that it is of Anglo-Indian—that is Hindostani origin and also designates the place where said horse sports are held. So there's nothing new under the sun, not even for the disappearance of the Coliseum. Soon afterward Richard Mansfield is coming to the Olympic; so you see there's again something to live for.

Perhaps the first consideration now is due the new stock company at the Odeon. Allowing for the inevitable shortcomings of a first performance, Walter Clark Bellows' aggregation of diversionary talent did very well last Tuesday, the opening night. Some of the papers take umbrage at the circumstance that President Lester M. Crawford permits the sale of peanuts on the parquetry floor. The crunching of the crispy goobers in all parts of the house, boxes not excepted, disturbs at times that absorbing interest with which a play like in the Palace of the King should be followed. But President Crawford is not to be chidden, or shall I say chided, for disregarding the too sensitive people who do all their eating at home. Besides he declares that the only way to some persons' hearts is through their "tummies," which sapient conclusion is the warrant for the continuance of the sale, by him, of peanuts in the parquetry. In answer to the strictures of certain critics who inveigh against the sale aforesaid, the president is reported to have decreed that he will draw the line at frankfurters; not one root of the Coney Island apparatus of which we saw miles at the Fair will he install in his foyer. This is the age of compromises, and we are constrained to take the president at his word. The weekly change of the offerings at the Odeon comes on Tuesday night, Monday being pre-empted by musical and similar functions. The style of the management now is Crawford, Bellows and Gregory, the latter a New York man having an interest. Lawrence Marston is stage director, and to his efforts much of the decided change for the better in the appearance of things back of the footlights is due. Able efforts are making to dress the big Odeon stage, and much scenery is being employed. In the choice of plays the aim will be to put on the ornate melodramas calling for big caste and heavy scenery. Here is the official roster of the company which is drawing a heavy patronage to the new house offerings: Laura Burt, Thomas MacLarnie, Louise Macintosh, Marion Pollock Johnson, Evelyn Vaughan, Victory Bateman, Maude Love, Lawrence Marston, Hardee Kirkland, W. P. Carlton, George D. Parker, Robert Rogers, Frederick Sullivan, and C. A. Chando.

Richard Harding Davis is quite the vogue here, by the way. Soldiers of Fortune is the next Odeon stock offering, and Robert Edson, who gave us the play last year, is at the Century with Ransom's Folly.

Peggy from Paris has moved up a peg. Last year it, or she, was at the Century. This trip it is at the Olympic. Monday night's house was, as usual, late in getting in and the prompt ones were rewarded by having their fun from the opening medley of popular airs spoiled. Perhaps the true aim of the modern drama is to make its votaries indifferent to any slight the general run of theatregoers may put on them. It may be one of the attributes of good breeding regularly to let the late comers disrupt your enjoyment of the opening scenes. Some day I shall get up a theatrical dictionary and under the heading "politeness at the play" there'll be a tart paragraph about the moral cowardice of submitting to the antics of people twenty minutes behind time.

Burton Holmes suffered nothing by his change from the Odeon to Y. M. C. A. Hall. His success illustrates the curious phase of St. Louis amusement patronage. Our people truly "must be shown." Time was, not so very long ago, that, despite his eastern name, Holmes could not draw a corporal's guard in this town. Now, however, he's all right. His "Beautiful Ireland" was true to title. He closes here next Thursday evening with "Japan." The house is sold out now.

The Grand has settled down to a recurrence of old standbys. Now we have The Sign of the Cross, which received its first American presenta-

tion in this city by the late Wilson Barrett. Some local fame was added by the acting of a young and beautiful St. Louisienne, Mignon Shattinger, who, after playing in London awhile, repeated her success in her home town. The company is doing its best to revive local interest in the religious melodrama, but there are signs that St. Louis cannot meet by successive weeks of Ben Hur. Personally, I could never understand why amusement coming through the double screen of religiosity and theatricalism should be so palatable to some people. But, to quote from the stub-end of the dictionary: *De gustibus non disputandum*—there's no accounting for tastes.

Die Goldene Eva (Eve, the Golden) was tried out before a capacity house at the Olympic last night by the German stock company. Vilma von Hohenau, the leading lady, had her chance in this very clever play, and she made the most of it. To considerable pulchritude she adds undoubted dramatic skill, and if she were to take on English, screwing embonpoint the while, the lady would prove a very considerable addition to the somewhat slender ranks of leading women of the first class. Our German citizens and those of the added culture that is implied in the knowledge of more than one language, are taking most kindly to the Sunday night "German nights" at beg pardon Mr. Patrick Short's Broadway playhouse. Less regulars, more casuals, are noted in the audience, which shows that the pulse of expectation is beating higher in this relation.

A Desperate Chance, stage version of the doings of the notorious Biddle Brothers, is once more at Havlin's. A management that makes such dead sets to being rated as family theatre purveyors might, with gain in public estimation, change the run of bill and occasionally substitute shows less calculated to teach a young gallery phases of vice of the kind under consideration. But perhaps the local management is not to blame. It may be selling goods on commission, and a consignment of spoiled staples is bound to come along once in a while. What we want is to forefend a threatened epidemic.

At the Crawford the "human chain" show, The Spaul of Life is on. Somehow the local press refuses to take the Crawford at its true worth. None of the writers profess to see the evident desire of the management to put on the best there is for the least money.

From the halcyon, though haply not vociferous nights of Blanche Bates and The Darling of the Gods to A Hot Old Time is a far cry, sure enough, but we have to endure it, and more to come, if the Imperial, if we cannot have dignity of one kind at Tenth and Pine we must take it of another, the dignity of age, as it were. So A Hot Old Time was followed by At the Old Cross Roads, a melodrama of a vintage of the happy long ago. Yet the people liked it, and, as Abraham Lincoln said on another, more auspicious occasion: "If the people like that sort of thing, that's the sort of thing they like."

The Star essays Monte Cristo, after a siege of The Golden Giant Mine.

A musical event to which many are looking forward with keen interest is the coming on the 19th of Madame Bloomfield-Zeisler to the Odeon, under the auspices of the Union Musical Club of St. Louis. Madame Zeisler has a tremendous following here, only equalled by Paderewski's.

News regarding the opening of the New Garlick took a new turn on Saturday morning, when Charles P. Salisbury, Ada Rehan's advance man, and formerly of the Columbia Theatre here, came to town and said the opening date has been fixed for 26, the attraction would be Miss Rehan in classic repertoire, and her stay two weeks. Finishing touches are being put on the interior, which, though small, will be very pretty. Much space has been given to the safety appliances, the house having been begun under a building permit during two weeks after the ironwork was done. In common with every other law-making body, the local Legislature ran away with the theatre-fire-prevention bill in its composite mouth. A housewarming, planned by W. Albert Swasey, the architect, is to take place soon, and immediately after the sale of seats for Miss Rehan is to begin. J. A. Norton.

## BALTIMORE.

## Parsifal in English—Cupid and Company—Other Attractions.

(Special to The Mirror.)

BALTIMORE, Dec. 12.

One of the largest and most brilliant audiences that ever gathered in Baltimore witnessed Henry W. Savage's production in English of Parsifal to-night at Ford's Grand Opera House. Among the cast are Madame Kirkby Lunn, Alois Penner, Johannes Blischoff, Putnam Griswold, Homer Lind, Robert Kent Parker, Jennie Herer, Elsa van der Linden, and Alfred Applegate. William Kelley, Franklyn Wallace, Albert Pellaton, Florence Wickham, Pearl Gusman, Harriet Cropper, Celeste Wynne, Marguerite Liddell, Charlotte George and Eva Wallace. Everything in the house has been sold for the week. The Merry Shop Girls, 19-24.

Under the direction of J. Fred Zimmerman, Jr., the new musical comedy, Cupid and Company, was seen at the Academy of Music this evening. It is attractively produced and is presented in an excellent manner. Some of those in the cast are Junie McCree, Gilbert Gregory, Herbert Carr, Laura Dean, Lois Talbot and others of note. The scene is laid in our own Catskill Mountains. Lillian Russell in Lady Teazle will appear, 19-22.

The De Witt company of players are producing Hamlet at Chase's Theatre, and George Macomber has been especially engaged to appear as the Ghost. Adelaide Keim is seen in the title role. The tragedy is placed on the stage in a dignified manner, and Alfred Applegate was successful. The play will be presented next week.

On the Bridge at Midnight is claiming the interest of the patrons of Blaney's. A Woman's Struggle, 19-24.

More To Be Pitied Than Scorned is the attraction at the Holiday Street Theatre. The next attraction will be Dangers of Working Girls.

Joe Welch appears at the Auditorium in the comedy, Cohen's Luck. It is an interesting story of New York life, depicting familiar scenes of humor and pathetic interest. David Harum will follow.

The fourth Peabody Recital was given last Friday afternoon, Dec. 9, by two of the members of the Conservatory faculty, J. C. Van Hulsteyn, violinist, and Howard Brockway, pianist.

The second symphony concert of the series given in this city by the Washington Symphony Orchestra was given last evening, Dec. 11, at the Lyric. David Bispham was the soloist.

HAROLD RUTLEDGE.

## WASHINGTON.

## Chauncey Olcott—Mother Goose—Thomas E. Shea—Musical Notes.

(Special to The Mirror.)

WASHINGTON, Dec. 12.

Chauncey Olcott, after an absence from the local boards of eight years, opened a week's engagement to-night at the Columbia in Terence, Henry W. Savage's English Grand Opera company follows.

Mother Goose commenced a two weeks' engagement at the New National Theatre to a large attendance. Among the clever people are Joseph Cawthorn, William H. Macart, Harry Kelly, Clifton Crawford, Neva Aymar, Edith Sinclair, Lottie Alter, Edith Hutchins, Allen Ramsay, Walter Stanton, Dawes and Seymour and the Grigolatis.

At the Lafayette Square Opera House David Harum is the attraction. William H. Turner makes a successful appearance in the title role. Running for Opera next.

Thomas E. Shea is at the Academy of Music in standard plays, opening to-night with Banished by the King. During the week Dr. Jekyll and Mr. Hyde, The Bells, Othello and Cardinal Richelieu will be presented. More To Be Pitied Than Scorned is the underline.

William H. Crane in Business Is Business will be the Christmas week attraction at the New National Theatre.

At Chase's Sunday night the concert given by

the Washington Symphony Orchestra under Regional de Koven's direction attracted a very large audience. David Bispham was the soloist.

Charles A. Shaw, formerly connected with the National Theatre as treasurer, was a welcome visitor last week as manager of the Prince of Pilsen company, playing at the Columbia.

The postponement of Ysaye, the violinist, announced for last Wednesday at the Columbia Theatre, will take place next Wednesday afternoon, 14. Francis Rogers, baritone, will assist.

Paul Wiltstach, of Richard Mansfield's forces, spent Sunday as the guest of Paul Kester, the dramatist, at his country home, Woodlawn Mansion, Fairfax County, Va. Mr. Mansfield's Washington appearance will occur in March.

To-morrow afternoon, at the Columbia, Josef Hofmann will give a piano recital, and next Friday, at the Hotel Raleigh ballroom, the Kneller Quartette will give their second concert of the season.

JOHN T. WARNE.

## PITTSBURGH.

## Viola Allen and Buster Brown, Old; Tilly Olson, New—Stock and Melodrama.

(Special to The Mirror.)

PITTSBURGH, Dec. 12.

The Duquesne Theatre holds a crowded house to-night to see Buster Brown for his return engagement. Master Gabriel as master and George All as the dog Tige were the hits, and are supported by the same good company. Daily matinees will be given during the week.

Tilly Olson was seen for the first time in this city to-day, and the Bijou had its usual large audiences. Gertrude Swiggett plays the title role cleverly, and has able support. Next week, A Desperate Chance.

The Alvin has that splendid play, Marta of the Lowlands, this week, and the stock company presents it admirably. Jane Kennark as Marta is excellent, and the role is one of the best she has had thus far this season. The production is beautifully mounted and highly praiseworthy. Sergeant James for next week, followed by Around the World in Eighty Days.

After two weeks of vaudeville, the Empire returned to melodrama to-night, where Deserter at the Altar is seen for the first time in town, opening to a good-sized audience. The Glickmann company, presenting Jewish plays, is the underline.

Captain Barrington attracted a large house to-night at the Gayety, and is presented by a capable company. William Bramwell is the star, and the play is correctly and nicely mounted. Creston Clarke, in Monsieur Beaucaire, next week, followed by Girls Will Be Girls.

At the Avenue, Anna Eva Fay begins her fourth consecutive week this afternoon in this city to a crowded house. Last week crowds were turned away at every performance.

Viola Allen, in The Winter's Tale, is at the Nixon, and will be followed by Ada Rehan, supported by Charles Richman, in The Taming of the Shrew and The School for Scandal, and Richard Mansfield in repertoire.

A benefit performance for the P. and A. Kindergarten Association will be given Wednesday matinee by Viola Allen and the Nixon.

Janet Waldorf, who played Donna Roma in The Eternal City last week at the Gayety, and who is a native Pittsburgher, won great praise by both public and press for her excellent work.

Ward and Vokes will be the Christmas week attraction at the Duquesne.

ALBERT S. L. HEWES.

## CINCINNATI.

## Opera in English by the Savage Company—Melodrama Popular.

(Special to The Mirror.)

CINCINNATI, Dec. 12.

Henry W. Savage's Grand Opera company opened at the Grand to-night before an extremely large audience, presenting Verdi's Othello for the first time in this city in English. In to-night's cast were Joseph Sheehan as Othello and Gertrude Rennyson as Desdemona. Other operas announced are Carmen, Cavalleria Rusticana and I Pagliacci, Tannhauser, La Boheme, Il Trovatore, and Lohengrin. The advance sale is heavy at increased prices. Babes in Toyland follows.

At the Walnut this week James H. Stoddart returns in The Bonnie Brier Bush with prospects for very large business. He has able assistants in Reuben Fax and Irma La Pierre.

The Middleman, capably handled by the Forepaugh Stock company, is attracting large houses at Robinson's this week. An interesting double bill is announced for next week in The Bells and Nan the Good for Nothing.

Her First False Step was witnessed by large audiences at Heuck's yesterday and is undoubtedly in for a good week's business.

When Women Love is at the Lyceum and exactly suits the patrons of that house.

Die Macht der Finsterniss was given its first performance in this city last night by the German company, at whose hands it won unqualified approval. It is from the pen of Count Tolstoi and is an absorbing study of life among the Russian peasantry.

H. A. SUTTON.

## FAIR FOR CRIPPLED CHILDREN.

Annie Russell, Eleanor Robson, Elita Proctor Otis, Bonnie Maginn, Viola Allen, Thomas E. Shea, Louise Beaton and Maggie Mitchell were among those who contributed dolls for the fair in aid of the New York Home for Crippled Children held at the Waldorf-Astoria the afternoon of Dec. 9. Fritz Scheff, Anna Held, Mary Moore, Christie MacDonald and other well-known actresses were present working for the success of the fair, but the greatest crowd assembled near midnight about all the stage folk coming after the evening performances. Peter F. Dailley acted as auctioneer and the wares unsold were disposed of at high prices.

## GOOD PLAYS AT LOW PRICES.

"The Players" is an organization including Ethel Browning, J. J. Elwyn and Ashley Miller whose object is to give good things at cheap prices in the settlement houses and churches throughout the city once a week if possible. Their first bill is in rehearsal, and will be given Wednesday, Dec. 14, at the Gordon House. It consists of All's Fair in Love, The Violin Maker of Cremona and The Gentleman from Colorado.

## THEATRE BURNED.

Through an explosion of gas caused by gas meters falling to the floor and filling the cellar with gas Glessner's Opera House, at Hollidaysburg, Pa., took fire at 3.40 a.m. Friday, Dec. 9, causing the same to be gutted and damaged by water. The loss will probably reach \$5,000. The fully insured building will be repaired immediately.

## ENGAGEMENTS.

Joseph H. Kearsley, specially at Proctor's 125th Street Theatre, last week for Sigurd in Thelma.

Geoffrey C. Stein, by Frank McKee, for Edna Wallace Hopper's Country Mouse.

Ned Nelson, to play the principal comedy role and introduce his specialty in John Galvin's A Bell Boy Company.

Roland Carter, to replace Alexander Sanders as Major Thorne in May Irwin's company.

Robert Connors, for the leading part of Jack Dallen in Texas, which will go on the road Dec. 23, under the management of Broadhurst and Currie.

William Humphrey's support in The Imperial Divorce, under the management of John M. Hekey, including C. Vernon, Walter Whitman, Frank New,

W. Stevenson, Harry Mack, Collin Harrison, Fredrick Courtney, Andrew Leduc, Sidney Jacobson, Julia Charles, Cecely Austin, Patricia Claire, Dorothy Morgan, Belle Webster, and Caroline Morgan. Charles E. Smith is the acting manager.

Mabel Brownell has been specially engaged to play Ophelia in the production of Hamlet which will be made by the Baltimore Stock company Dec. 12.

## PROFESSIONAL DOINGS.

Anton Fuchs, the German stage-manager, who came here last season to assist in the production of Parsifal and who returned this season to stage the festival drama for Mr. Conried, sailed for home Dec. 8, having concluded his contract at the Metropolitan Opera House.

Samuel H. Harris, manager for George Cohan, has completed arrangements for the appearance of Mr. Cohan and his company in a revival of The Governor's Son at the Shaftesbury Theatre, London, following the close of the comedian's season here in Little Johnny Jones.

Virginia Drew Trescott has been receiving some very flattering notices in the Boston papers of her clever and artistic work done there as Elita Proctor, the leading female role in Fast Life in New York.

James L. McGee, while playing in the Sultan of Sulu in Fort Worth, Texas, twisted his knee so severely by a fall that he was left there, but expects to rejoin the company in Denver.

Max Freeman will be a member of Eleanor Robson's company.

Charles E. Evans' contract with Henry W. Savage expires on Christmas Day, when the comedian will retire from the cast of The Sho-Gun, now playing at Wallack's.

The Casino is dark this week during the season for the first time in seven years, owing to the withdrawal of The Baroness Fiddsticks for revision. It is being used by Lillian Russell and her company for rehearsals of Lady Teazle, which will open Dec. 24.

Cynthia Brooks, a young American actress, will be the leading lady for Edward Terry when the English actor begins his engagement at the Princess Theatre the day after Christmas Day in The House of Burnside. Mr. Terry's American tour, which is under the direction of the Shuberts, will include only twelve weeks outside of New York. These will be divided between Philadelphia, Boston, Chicago, Baltimore, Washington, St. Louis, Pittsburgh, Cincinnati, Providence, Hartford, New Haven and Springfield.

Miss Lella Carlton, a member of the rich Carlton family of Utica, N. Y., and who was left a fortune by the late Gen. Daniel Butterfield of New York, has decided to go on the stage, and will soon make her debut with a stock company at Buffalo. She has studied with Margaret Fealy for the past four years.

Harry N. Pike has been made the stage manager of Woodland.

Gertrude Dalton, who has been with Tim Murphy's company for two seasons, was taken so ill with indigestion at Bloomington, Ill., Dec. 3 that she had to be left in that city in the care of a trained nurse.

Emile Bruguiere, who wrote the music of The Baroness Fiddsticks, Dec. 9 was served with papers in two suits brought by A. Van Buren and Company and the O. J. Gude Company for advertising and lithographs for that production.

Florence Bindley has sent to the Actors' Fund \$173.18 which she has collected during her performances, when nightly during one of the acts she has passed her tambourine through the audience, receiving on every occasion a large collection of nickels and small silver.

Margaret Sayre, who has been out of the cast of Woodland at the New York Theatre for a week, resumed the role of the Dove Dec. 9.

Adrea, the new Belasco-Long play in which Mrs. Leslie Carter will appear for the first time in Washington on Dec. 26, had a copyright performance in London Dec. 9.

Fred C. Whitney is well on the road to recovery from his recent attack of pneumonia, and hopes to be able to start south in a few weeks, to remain the greater part of the Winter.

Small boys congregate about the stage door of the Academy of Music after every performance of The Wizard of Oz, and Fred Stone, who is greeted with shouts of welcome by the youngsters, has hard work to escape from them. He seldom gets to his cab till he has scattered a handful of coppers among them.

## AMATEUR NOTES.

For the benefit of the freshman crew The Columbia Sophomore Dramatic Association gave, at Carnegie Lyceum, three performances, Dec. 9, 10, 11, of Augustin Daly's famous comedy, A Night Off. The hall was crowded with friends of the actors and the applause was frequent. Richard Conried, a son of Heinrich Conried, assisted in staging the play and assumed the leading role. The cast was:

Professor Babbitt ..... Walter E. Kelley  
Dr. Henry Damask ..... Emil V. Kehrlein  
Jack Mulberry ..... Seth Low Pierrepont  
Lord Mulberry ..... Richard Conried  
Marcus Brutus Snop ..... Charles E. Miller  
Prowl ..... J. McKivker Haight  
Mrs. Babbitt ..... George H. Reaney  
Angelica Damask ..... Arthur S. Veit  
Nisbe ..... Huntington Atwater  
Susan ..... Allen T. Hoping  
Maria ..... William W. Wise

Alumnus of Barnard College represented Pinero's play, Trailway of the Wells, on the afternoons of December 2 and 3, in the college theatre, Brinkerhoff. The title role was assumed by Alice Bamberger, '03, and other parts by the following girls: Avonia Bunn, Mary Goldsborough West, 1900; Imogen Parrot, Jeannette Wick, '04; Miss Trafalgar, Florence Beckman, '04; James Telfer, Evelyn Osborne, '99; Sir William, Sarah Schuyler, '01; Arthur, Mary Rothlingham, '04; Augustus Colpays, Ethel Pool, '03; O'Dwyer, Helen Rogers, '03; Ferdinand Gadd, Lizette Metcalfe, '04; Rose Trailway, Anita Cahn, '03; Tom Wrench, Louise Edgar Peters, '04; Mrs. Telfer, Margaret Holmes Stone, '04.

W. A. Hanway, who is well known in the profession, being now in business in Lake Providence, La., has gathered together an excellent company of the local talent and is putting on a number of plays which have been greeted by enthusiastic audiences. In Honor Bound was recently given, with Mr. Hanbury in the leading role. Other members of the cast were Vivia Marks, Narcissa Kennedy and Sam Kennedy. 'Way Down East will be given next.

At the sixth annual entertainment in behalf of the Hudson Guild Library, enjoyed at Carnegie Lyceum Friday evening, Dec. 2, two plays—Captain Racket, in three acts, and Frank Lynn's Wife, a comedieta in one act—were presented.

The choristers of the Epiphany Church, of Philadelphia, gave a very successful rendering of The Pirates of Penzance at the auditorium of the schoolhouse of that church recently. A chorus of sixty voices was assisted by home and professional talent in the principal roles. Aloysius Rudolph staged the production.

The Cercle Francais, of Yale University, has decided to present Moliere's comedy, George Dandin, on December 13.

## IDA CONQUEST TO STAR.

Ida Conquest, the clever comedienne, will open as a star in The Money Makers, at New Haven, on Dec. 26. The play is by George Rolitt, and was one of the big successes of the London season. Thomas W. Ryle will be the manager, and he has engaged Louis Edwards, who staged the piece at the Royalty Theatre, London, to perform the same service in this country. Cyril Scott will be the leading man, and the rest of the strong company selected are Daisy Atherton, Gertrude Douglas, Eugene O'Rourke, Lillian Thurgate, Anne Wood, Nina Lyne, Mabel Dixey, Aileen Goodwin, Edna McClure, Mabel Crawley, Brandon Hurst, Edmund Lyons, F. Newton Lindo, Herbert Ayling, Harry Nichols, Milano Cory Tilden, and Thomas Kelly.



## AT THE THEATRES

To be reviewed next week:

LEAH KLESCHNA.....Manhattan.  
DIEBELLO.....Princess.  
DIE GOLDENE EVA.....Irving Place.  
DOWN OUR WAY.....Third Avenue.  
THE GREAT AUTOMOBILE MYSTERY.....Star.

## Lyceum—Charles Wyndham.

Mrs. Gorrings Necklace, a comedy in four acts, by Hubert Henry Davies, Produced Dec. 7.

Captain Mowbray.....Charles Wyndham  
Colonel Jordin.....Alfred Bishop  
David Cairn.....Charles Quartermaine  
Mr. Jerrikan.....T. W. Rawson  
Charles.....Bertram Steer  
Mrs. Jordin.....Vane Featherston  
Isabel Kirk.....Lillias Waldgrave  
Vicky Jordin.....Daisy Markham  
Miss Potts.....Ethel Maryatt  
Mrs. Gorrings.....Mary Moore

A play by the author of Cousin Kate and Cynthia and presented by such a justly celebrated company was sure to call out an unusually brilliant audience last Wednesday night. In the cleverness of the dialogue and its character drawing, as well as the work of the artists, the play was not disappointed. The play was so evidently made to order it proved disappointing to those who expected something epoch making.

The story has to do with the old, old situation where two men love the same girl and, of course, the undeserving one is successful until time for the last curtain. In this case the weak one is among the guests at a house party. Having lost his last shilling at gambling, he is tempted by the jewels a frivolous gambler guest carelessly leaves about. The playwright cleverly presents this from the viewpoint of the victim and the other guests. A detective is ordered from Scotland Yard. Not having the nerve of a real criminal, the onlookers see the thief hide the necklace as he starts to drive The Girl to the station to meet the detective. In the second act the older friend sees the youth fumbling about the hiding place, and inspects it just in time to give it to The Girl and the detective, who enter. This hero was just about to leave the house because The Girl had confessed her engagement to his young friend, but so many things in the circumstantial evidence are against him, he is detained. When he learns that she really married the youth only that morning, to shield her he assumes all the shame. The youth is weak even in flight and returns to repent and confess and shoot himself, after leaving the usual letter requesting the wronged ones to marry and be happy.

This sounds like melodrama, but it is skilfully kept in the background and is overlaid with a foreground of skilfully filled in character sketches the audience quite forgets its triteness in the skill of their caricature drawing. Far to the front comes Mrs. Gorrings herself, who is so positively bristling with cat's claws one wonders she was ever invited to any house party. This charming satire on the frivolous, empty-headed woman too often met, who is full of spiteful vanity and smirking folly, was played quite to the life by Miss Moore. She shows, like some one each of the audience had known that her fine work was greeted with chuckles of delighted recognition. An able opposite to her was the quick-tempered hostess, as drawn by Miss Featherston. While too often marred by evident playing at the audience, it was a clever bit of character work. Miss Waldgrave fitted the part of a wholesome, big-hearted girl, on whose moral strength the weakling could rely to pull him out of the quicksand. Miss Markham gave so well her bit of the vivacious, fun-loving daughter of the house the audience longed for more.

Of course, Sir Charles Wyndham played with finish and that sincerity which has made him the serene High Master of all high comedians. He was so excellent and natural that the utter staginess of this quite artificial, made-to-order hero passed unnoticed, and the utter shallowness of this scintillating bit of tinsel satire only tickled and caused ripples of mirth by its little lines. His love-making had true mainly self-restraint, and in the scene of cross examination of his youthful but erring friend he showed the highest of friendship. This high note of fine distinction has carried many plays to the artistic success we have seen duplicated afterwards by the quite different, but almost as fine, work of John Drew.

Albert Bishop made the best of one of the most cleverly drawn of these characters, on which the play must depend for popularity. Charles Quartermaine had the difficult part of the weak-charactered youth to portray, but he did it so well its inconsistencies in writing seemed quite convincing. T. W. Rawson was the stolid plain-clothes man, so true to their fatuous stupidity it seemed natural he should be so blundering in his detecting.

The piece is sure to be a stock favorite for years, but it is safe to say its many technical weaknesses of construction will never again be so well hidden by the clever character work of such an evenly balanced, artistic and well-cast group of players as is the present production.

## Lyric—James K. Hackett.

The Fortunes of the King, a romantic melodrama in four acts, by Mrs. Charles A. Doremus and Leonidas Westervelt. Produced Dec. 6.

Charles Stuart.....James K. Hackett  
Clement Lane.....James L. Seeley  
Lord Wilmot.....Samuel Hardy  
Sir George Villiers.....Frederick Webster  
The Earl of Richmond.....George Dickson  
Col. William Carlos.....Peter Lang  
Gen. Henry Ireton.....Robert Holmes  
Capt. Mark Davaux.....William Courtleigh  
Cornet Saxeley.....M. J. Jordan  
Richard Penderel.....George Schaefer  
Humphrey Penderel.....E. L. Duane  
Jane Lane.....Charlotte Walker  
Druella Coningsby.....Flora Bowley  
Tabitha Penderel.....Eleanor Sheldon

This, the latest offering of one of our few remaining romantic actors, was greeted with a large and representative audience last Tuesday night. There is a lingering love of the ready blade in every heart through which flows red blood instead of skimmed milk. To those who love this sort of thing it's just the sort of thing they love.

To every admirer of the strenuous days of old "our bonnie Charlie" stands out as a brilliant comet that flashed across one of the darkest nights of blood-blackened history. These authors have taken that most picturesque figure of a flowing plumed cavalier when he was hunted by the bloodhounds of Cromwell, whose very psalms made them the more fanatically frantic for the fleeing fugitive. Just after the disaster at Worcester in September, 1651, where he lost so much, he takes refuge in the hut of a loyal yeoman. His cavalier curls are clipped and he dons the yeoman's Sunday best. With the shearing of his locks all princely pomp departs as completely as did Samson's strength, and he is known but as Henry Jones. But gadzooks, man! the most loyal hearts in the world do not wear swords, but petticoats! It seems that a sister of one of the King's own guard and of high degree, is here in hiding. Her beauty has drawn the love of one of the victorious and hunting captains, but with a true woman's pity her heart goes out to the one who needs it. She does not know he is royal, she only knows he needs her. When his disguise is partly penetrated she flies like a lady and saves him by saying he is her brother.

For the sake of her pretty face the captain of the bloodhounds parades the prisoner in her keeping. What prettier comedy situation could one ask? She has loaned the royal incognito her brother's foster garb and he is camping in the dell of Boscabel. Oh, memories of Robin Hood, As You Like It and other rural romances! The thousands who like this actor in love scenes are given their fill. The dainty frock of the scene is helped much by the beauty of the heroine and the moss-covered rocks and old oaks.

One of the charms of life is the ever-present certainty of death. Just as Mr. Henry Jones is about to escape, he is warned that their dispatches have been found. He hides in the royal

oak and she goes on picking the berries, a task Cupid's pretty play had interrupted. The evil-minded captain brings the hidden one out with a rush when he insults his lady. Seemingly to save his life he promises to give the King into the hands of the crafty captain and his lady believes Henry Jones a traitor to her King.

This brings all to the third act and a deserted hunting lodge, where the tables are turned on the captain by his royal prisoner, and the captain is made captive. The lady comes through the secret panel, bringing soldiers to save the King from the treachery of her Henry Jones. She learns too late that Henry and the King are identical and are not tricking each other. The captain turns the tables again by breaking loose from his bonds. The love scene of his hated rival is interrupted and the public gets the merry sword fight they would not be happy without in a Hackett play. The King's strong right arm saves him from his rival, and the secret panel does the same kindly office against the intruding soldiery.

In the last act he escapes by ship from England, losing a kingdom of acres, it is true, but gaining the infinitely wider one of a loving woman's great heart.

If the stricter laws of criticism were followed which apply to drama there would be much to censure, but each one of the many divisions has its own standard of measurement and judgment. In its unpretentious class, The Fortunes of the King holds no mean position. Its theme is excellent and just suited to this broader school of treatment where it falls in lack of appropriate straightforward lines, technical knowledge and skill in making the most of its situations, some of which have due possibilities, but now they rattled around like a box of beads without a string. It is to be regretted when an unnecessary waste of material and opportunity is seen. The authors lost much of the necessary suspense and interest of their public through lack of constructive skill. Much of this was because of the growing artificiality and unconvincing qualities of the star's elocution. A great deal of this was regained through the straightforward sincerity of William Courtleigh's reading. Such fine manliness is wasted in a secondary part.

Charlotte Walker was as beautiful as ever, but imitation and the playing of broad parts in the wide spaces out of town are leading her into the vice of unnatural elocution. Elocution is a dreary desert with no sign of human life. The tempter is ever at hand who tells the pleasing ones that they have beautiful or fetching tones and the weak do not resist enough, but fetch in the whole range until they become hypnotized listening to the pretty sounds they produce. Then they are in the midst of the lifeless sands called elocution. The other parts were played acceptably and without jar in the rendition of the whole. This is the highest award to the conscientious actor. The scenery by Boss and the costumes by Herman deserve more than a word. Altogether the evening was a great success for the class of play, and should be so appreciated by the public. Much of this was due to the unusually attentive courtesy throughout the staff in the front of the house.

## Garrick—Brother Jacques.

A comedy in four acts, by Henry Bernstein and Pierre Veber. Produced Dec. 5.

Genevieve.....Mrs. C. Russell  
Madame Morange.....Mrs. W. Walcott  
Pauline.....Greta Bennett  
Valentine.....Davenport Seymour  
Antoinette.....May Hennessey  
Juliette.....Ella Winston  
The Princess.....Ella Winston  
Murielle.....Mary Gordon  
Florence Adams.....Elizabeth Johnson  
Jacques Juvénat.....Oswald Yorke  
Marquis de Chantard.....Oswald Yorke  
Jean.....Joseph Wheelock, Jr.  
Mons. Bellecote.....George W. Wilson  
Bishop of Tidis.....Charles J. Burbridge  
Duke de Fitz Arnold.....Sidney Mansfield  
The Admiral.....William Wray  
The Magistrate.....J. R. Cooley  
The Detective.....J. Harding  
Footman.....Lon W. Carter

The producing of this play is one of those unfortunate mistakes in judgment by which even a self-acknowledged authority on what the American public wants may show he is human by committing. One of its authors wrote Miss Russell's disappointment of last year. Brother Jacques was greeted by a fair-sized audience, some of whom had paid and were anxious to get the money's worth in entertainment. Few chances were allowed them. It didn't need a "Made in France" label to show it was utterly foreign to all American humor.

The story is the showman article of the two who do not realize their love until one of them is hitched to the matrimonial post with another. The girl, Genevieve, asks Brother Jacques for advice in regard to the silly son of an old-tied family, who is being urged by his hard-up father to marry her for money. As the son is played to the limit of adulated burlesque by Joseph Wheelock, Jr., the friend of the family loses all sympathy by advising the girl he loves to marry him. The onlookers feel he only gets less than what he deserves for being such a fool, and she should suffer for being such a ninny as to follow the advice. This might be interesting if interpreted by vivacious artists in the country where it came from, and to which it is a possible solution, but it is too foreign to our Republic to carry the least sympathy. No French atmosphere was visible here or throughout the play, probably largely because of the faults of the interpreting producer, who seemed faltering between the sentiment of rural drama and the methods of Higgledy Piggledy. Such amateurish work just after the real article of two French companies is dreary stupidity.

The heavy dullness of this act was followed immediately after the marriage by a melodrama one in "The Moonlight Jacques gets a melodrama and hies away to what he calls "the long and lonely winter nights of the country rubber comes from," and leaves her to make the best of her remnant-counter purchase. In this act was introduced a lot of pretty bridesmaids, whose charm was spoiled by being made as rudely vulgar as Coney Island habitude. The artistic talent of a Clyde Fitch was needed to save the ensemble and make them a collection of well-bred characters, not a lot of impossible wildly clothed extras. The programme said they were titled. They said they were rich. Perhaps it was an object lesson on the saying, "God shows how little He thinks of money by the people He gives it to."

The third act contained quite three minutes of real farce. The yawning audience woke up and gladly laughed as Joseph Wheelock, Jr., lifted the settling pall of boredom and saved the evening from utter failure. With the first glimmer of sense she had shown, and which the playwrights did not indicate in the first two acts, Genevieve finds out that her farce-comedy husband loves a ballet-dancer and persuades him to desert her only two hours after the ceremony. She calls in the guests and demands divorce.

Of course the real lover comes back for a last act, and the woes no one was convinced were real, are supposed to be ended by the uniting of two such idiotic characters. In real life this would be a greater tragedy than anything that they went through.

Annie Russell was handicapped by her usual indistinct enunciation and an unusually unnatural make-up, but struggled nobly to make the impossible part seem natural in her well-known dainty way of indicating the innocently girlish. Joseph Wheelock, Jr., was the only one who played this farce in the true farce method, and made the hit of the evening, winning the only genuine applause. Oswald Yorke was unconvincing. G. W. Wilson made the most of the family lawyer in his experienced way. Grant Stewart gave, surprisingly inadequate interpretation of the old role, for one who has played so many parts and so well. His lines, clothes and make-up were villainously aggressive, while his hands and feet were doing comedy stunts. Elizabeth Johnson was refreshingly and bravely alive amid the depressing gloom, but comic in an inexperienced way. Mrs. Charles W. Walcott can always be depended upon to give distinction

and finish to whatever part her skill is handicapped with.

If neither the clothes nor the people's actions were, there was surely one thing in good form, and that was the scenery by Ernest Gros.

It was charmingly conceived in the spirit of farce, to have each speak their English and French in widely different dialects, as wide as that of the girl from Baltimore who spoke with a Chicago twang. This would have been cleverly subtle if it had been intended. It is to be hoped it was by those who long to see some good in the work of an artist who has well deserved her fame. Have we no true farce players? It would seem not. The piece may be saved for a time by the poorly placed charms of Miss Russell and the drollery of Mr. Wheelock's art, but except for one too short scene, it was drearily dull and deadly dull.

## Lew Fields—It Happened in Nordland.

Musical Comedy in a prologue and two acts. Book and lyrics by Glen Mac Donough; music by Victor Herbert. Produced Dec. 5.

Hubert Prince George of Nebula.....Lew Fields  
Baron Sparta.....Harry Davenport  
Duke of Toxen.....Joseph Herbert  
Captain Blivowitz.....Joseph Carroll  
Ambrose Alton.....Robert Hobbes  
Dr. Otto Blot.....Julius Steger  
Parthenia Schmitt.....Bessie Clayton  
Hugo von Arnim.....Charles Gotthold  
Mayme Perkins.....Billie Norton  
Dr. Popoff.....William Burruss  
Captain Gatling.....Rosemary Gloss  
Duchess Helene.....Frank O'Neill  
Rudolf.....Pauline Frederick  
Miss Hicks.....Marie Cahill  
Countess Pokota.....Marie Cahill  
Katherine Peepfogle.....Marie Cahill

A double event of importance occurred on Monday evening of last week, when Lew Fields' Theatre was opened and the Fields Stock company made its metropolitan debut. The cosy little theatre—which, by the way, is the latest one built by Oscar Hammerstein—was crowded in every part with a most enthusiastic audience. Before the curtain rose the audience was busy admiring Mr. Hammerstein's newest conceit in theatre building, a description of which will be found elsewhere.

The opening attraction was a musical comedy called It Happened in Nordland, the book and lyrics of which are by Glen Mac Donough and the music by Victor Herbert. It is a sort of fantasy, in a prologue and two acts, the scenes being laid in a mythical country called Nordland. In the short prologue the mysterious elopement of the Queen of Nordland is shown, and after a very short interval the curtain rises on the first act. The absence of the Queen is the cause of much talk among the natives, but the lucky arrival of Katherine Peepfogle, the American Ambassador to the Court of Nordland, puts things in running order. Katherine bears so striking a resemblance to the runaway Queen that when some conspirators place her on the throne for a day, the natives are none the wiser, and she is able to help everybody to have a jolly time. She discovers a long-lost brother, appoints him as admiral of a navy that the country does not possess, and uses her power in many other musical comedy ways. Aside from this there is very little plot, and as a matter of fact it doesn't matter, for the time is filled with a series of numerous incidents, with dances, drills, marches, songs, and airy persiflage, and the most bewilderingly changing array of costumes seen here in many a long day.

Interest centered in the first appearance in over twenty-five years of Lew Fields as a single star. He appeared first as a clumsy Dutch boy, and later as a French soldier and as the navy-less admiral. No matter what costume he wore, he was the same energetic performer New York has always known, and his work was eminently satisfactory in every way. Marie Cahill, who has given us starring for the time being in order to head the female contingent of this company, was featured in a most original and extraordinary way, her name being in much larger type than Mr. Fields'. Miss Cahill was given every possible opportunity for the display of her talents, and succeeded in pleasing her admirers in her own "cute" way. She is distinctly "soothing" and never gets on one's nerves. She sang her songs neatly and with the absence of effort for which she is noted, though at times she showed a tendency to sing too much, instead of sticking to the Yvette Guilbert method of half-talking her songs, which first brought her into notice in New York. She and Mr. Fields had one of the big hits in a song called "Beatrice Barefacts," which was done in a delightfully breezy manner. Next to these two principals, in the order of merit, came Harry Fisher, of the vaudeville team Fisher and Carroll (Mr. Carroll was also in the cast, and as formerly, helped his partner by judicious feeding). Mr. Fisher was Baron Sparta, minister of war, and the peculiar tones of his voice and the funny manner that have amused vaudeville audiences for so many years were just as effective as ever in raising laughs. He did not use his famous sea-lion imitation, but was legitimately and consistently amusing. Bessie Clayton made her reappearance after a long absence, and proved that she had not forgotten how to dance. She also proved most acceptable when she talked and sang, although she had never shown this side of her talent during her several seasons at Weber and Fields.

Harry Davenport had a good song, with beautiful stage effects, but he and Joseph Herbert, who also had a prominent role, had few opportunities to shine. May Robson had a fine comedy make-up, but her part was not as good as it might have been. Julius Steger was an energetic beauty doctor who carried with him a half-dozen living samples, all of whom were "stunners." Rosemary Gloss had one good song and sang it well. Pauline Frederick, "Billie" Norton, William Burruss, Frank O'Neill and Charles Gotthold were all more or less effective. The production was under the direction of Julian Mitchell, and that is equivalent to saying that it was as elaborate as human ingenuity could make it. From beginning to end there was not a hitch, and the pretty chorus girls were kept as busy as bees until the final curtain. The costumes were very costly and in splendid taste, and the scenery, by John Young, could not have been improved upon. The electrical effects, by Kileg Brothers, deserve a special word of praise. Mr. Mac Donough has provided an amusing book and some very good lyrics, and Mr. Herbert's score contained many charmingly tuneful numbers. "Slippery James," "The Knot of Blue," "Matinee Maids," "Ding, Dong, Dell," and "Bandana Land" were perhaps the best of the sixteen numbers used in the production.

The opening was most auspicious, and judging by the start, Mr. Fields and his new company will undoubtedly become a permanent New York institution.

## Daly's—Nance O'Neill.

Judith of Bethulia, a scriptural tragedy in four acts and seven scenes, by Thomas Balley Aldrich. Produced Dec. 5.

Holofernes.....Charles Dalton  
Bagoas.....Charles Millward  
Archibald.....Louis Massen  
Ozias.....Louis Massen  
Charmis.....George Friend  
Chabris.....J. B. Coughlan  
Joachim.....Arthur H. Sawyer  
Nathan.....Gleert Aymer  
Aber.....W. C. Thurston  
Elika.....Seymour Stratton  
An Archer.....William McKee  
First Captain.....Norman B. Steele  
Second Captain.....Robert Forrest  
Third Captain.....Lowell J. Sherman  
Fourth Captain.....G. M. Dalley  
Fifth Captain.....George Friend  
Narcissa.....Gertrude Binley  
Naoim.....Clara Thompson  
Arzael.....Ricca Allen  
Judith.....Nance O'Neill

A certain gratitude must be felt by all towards Miss O'Neill for the production of an American play. The public is given a chance to see what

we have in the line of the highest form of literature and it need not bow its head in the presence of the literary product of any other nation. The play was greeted with a small but fairly representative and intelligent audience the first night; the other nights by the widest collection that ever sat on Daly's upholstery. An up-to-date manager can paper a house so well it will almost deceive the experienced.

Every one knows, or should know, the apocryphal story of Judith, that noble widow of Bethulia, who risked all to save her people. The play keeps closely to the Biblical narrative, and that is why it falls as a play. It is great as literature and a delight to hear, but is almost entirely lacking in those numerous essentials required by the materialization of stage presentation for the heart through eye as well as ear.

In the first scene the listeners learn that the beleaguered city is athirst and starving and has been given but five days by the beleaguering Holofernes, "the Bull of Assur." In the second scene a robust captain is mooning. Romeolike, under Judith's window, and she a respectable widow, too! The elders come to tell her their need. She has a vision and goes to prepare for her adventure, scorning the soldier's love. The next scene is at the city's gate, where the dying people clamor and struggle against the sentinels in their desperate thirst, but they are thrust back to die, as the enemy have poisoned the only spring. Judith comes, no longer in widow's weeds, but richly clad, and passes out on her way to the camp of that enemy. The second scene of the second act is in that camp; Holofernes is haranguing his officers, hoping for a suggestion of some means to force the city to yield. Judith arrives. He makes her his guest because of her beauty. Even his valet is won, and the soldierly Romeo follows, only to be hurled off in custody. Another incident head is strung on to the story and Judith is seen in the woods in an even more gorgeous décolleté, and is met by the valet, who gives her a drug to put Holofernes asleep. He mentions that the general's sword is hung on a peg. She repeats this remark as the curtain descends. The important scene of Holofernes' tent at night follows. Judith begs to be allowed to serve him. The valet is sent away. She gives him to drink. Dancing girls are called in. He falls asleep while she is reciting a little poem, but must be excused because of the drug. She pulls the curtain and slips out of the alcove. His manliness has made her womanly he weakens. She is strengthened by prayer, and rushes out to return with bloodied hands and knife. The last act shows the market place where the happy people have met to greet their deliverer. She comes, but all in the black of widow's weeds. (History says they wore white: Bother History!) She refuses honors and the love of her two too-physical lovers, and retires to solitude.

Five years form a cycle in the rapidly changing taste and growth of drama. Many years ago Ristori presented this same form of construction in this same story, and it was crowned with success and called a masterpiece. But, from the description just given, can be seen the weakness and cause of failure on the stage of this poem, which will ever be a delight in the quiet leisure of the library because of its lofty sentiments and highly poetic English, which is not the murky many-syllabled of the young, but clear, straightforward and powerful Anglo-Saxon which does not cloud the beauty of high feeling. If a Ristori gave it, it might—but but—too idle and unfair imagining. Miss O'Neill falls, it is true, but she is seen to far better advantage in the costume plays where they wear piano covers, for her style is that of a grand piano. She is not at all appropriate in cosy homes, and it is to be hoped will keep to middle-aged characters and blank verse and blankets.

All her mannerisms and marring methods mentioned in other reviews were painfully evident, but softened by period and costume. There is no longer girlishness, and as she will not show any moderation, for her own sake she ought to move in only blank-verse society of the past ages, where her ungainliness and unnaturalness may seem but the effect of foreign customs and cruder periods of those pagans who lived before the razor edge was put on civilization. If she can find an author who, unlike this one, has the imagination for big things, yet is not too much done up in the cotton batting of scholarship to disdain all technique of play construction of this day and age, she may yet win approval in New York. And that is an end devoutly to be wished for one so plucky.

It is to be regretted that she was frightfully handicapped by the worst kind of stage-management, as shown in the poorest apology for dancing girls and the most wooden-image soldiers and crowds seen on Broadway for many years. It is unfortunate that none of the modern stage-managers were hired to give them a touch of life. We are used to crowds that are more lifelike than life itself, and that is high art, of a certain kind.

Charles Millward, Charles Dalton, Louis Massen, Clara Thompson and Gertrude Binley came out especially well in strong work and they had abundant opportunities.

## Princess—Richard III.

Adapted to representation by Colley Cibber. Revised Dec. 5.

Richard III.....Robert B. Mantell  
King Henry VI.....Thomas Langham  
Earl of Richmond.....W. J. Montgomery  
Duke of Buckingham.....Frederick Forrest  
Lord Stanley.....John C. Conery  
Sir William Catesby.....Harry Keefer  
Edward Prince of Wales.....Irene Hunt  
Duke of York.....Blanche Hunt  
Duke of Norfolk.....Harry Kerns  
Sir Richard Radcliffe.....George Macy  
Earl of Oxford.....Edward Foos  
Sir James Blount.....Wm. Hunt  
Lieutenant of the Tower.....David R. Young  
Tirrell.....Laurence Stearns  
Officer.....Hamilton Mott  
Elizabeth, Queen to Edward IV.....Lillian Kingsbury  
Duchess of York.....Eva Benton  
Lady Anne.....Marie Booth Russell

Few and far between are good terms with which to describe the audience that sat in the Princess Theatre on the opening night of Robert B. Mantell's revival of Richard III and waited and wondered, and waited again, until it was nine o'clock, when the curtain finally rose. It was 11:45 when it descended again upon the death of the crafty Richard on Bosworth Field. A snowy night, coupled with the undeniable fact that Shakespeare, except in rare instances, cannot vie with musical comedy in Broadway popularity, was perhaps largely responsible for a small first-night audience.

There were other things calculated to add to the villainous temper of the halting Richard as portrayed by Mr. Mantell, who has not been seen in New York before for a long time.

Had Richard included a few of the scene shifters and stage hands in the wholesale massacre necessary to the cruel ambition of the conscienceless Gloster he might have strengthened the effect of the performance and received the thanks of the house. Had he been Richard Mansfield he probably would have done so, or walked off the stage leaving a question mark as to his return.

Mr. Mantell was seriously handicapped, on the occasion of his opening performance, by the "newness" and the noise of these same stage hands. Wings that refused to land where they should, unnecessary noises during telling speeches, audible cries of "Let down that drop there!" "All right, Harry!" etc., were only a few of the incidents, disconcerting to the star and company alike. But from the scene of cunning flattery and villainous admiration with the Lady Anne in the second act the artistic ability of the actor began to more strongly assert itself. His transition in the third act from the mood when pondering the question of how best to remove his luckless nephews to that of the King in full realizing possession of a bloodstained crown was excellent, and brought him recalls.

Thenceforward his work constantly gained in strength, until in the awakening in the tent scene, with its attendant famous lines, he reached a force which was responded to by the audience



with six curtain calls. At the close of the play the star was obliged to express his thanks in a short speech. Mr. Mantell shows what is rare nowadays—the results of a fine original training as a player—and his magnificent and admirably controlled voice is a delight in these days of stage mumbling and incoherence.

Marie Booth Russell lacked strength in the part of Lady Anne, but was good to look upon. Lillian Kingsbury had her chance for good work in the tower scene of the fourth act, where she was separated from her sons, the hapless princes, and responded to it with good effect. The Princes were well played by Irene and Blanche Hunt. Thomas Lingham read his lines well as King Henry VI, and W. J. Montgomery was the Duke of Buckingham. The rest of the cast were simply ordinary in merit. The stage settings, after they were finally set, were good.

A. C. A.—The King's Highway.

Comedy in four acts, by William Gill. Produced Dec. 9.

Jacob Van Kleek ..... Harry Leighton  
Angus Dart ..... Robert Lee Hill  
Sir Baffer Binks ..... Edward Locke  
Harry Copeland ..... James Young  
Sho-to-wa-ne ..... Charles Dade  
Ephraim Tarnum ..... W. L. West  
Dr. Farbox ..... Edward M. Ellis  
Gilbert Rizzo ..... George L. West  
Winifred Dale ..... Mrs. E. Newton Bennington  
Mary Estcourt ..... Bertha Livingston  
Madam Dale ..... Bertha Livingston  
Prudence ..... Laura Alberta

Before a fair-sized audience composed of the leading members of the stage and church who are associated with the Actors' Church Alliance, The King's Highway was played for the first time. Bishop Potter did not assist in any way at the christening of this infant, but there were enough others present in the cloth to make up for the reverend gentleman's absence. They were needed. The programme announced this as "The first production of a play in 700 years under the direction of the church." This could be shown to be an unintentional mistake, but it was for charity, and that covers a multitude. There were nearly that many to be covered. Let's spread its pall as kindly as possible and let truth be as little truthful as it can with charity.

For the sake of the value of the historical records, some account of the story must be made, but it is difficult, for it is doubtful if the author himself had one clearly in mind. That is its weakness, and would make it hard for him to find a market for it. It has no strong love story. No suspense or interest is built up in the mind of the audience, and it needs a axe to cut out its vast undergrowth of talk about things which happen off the stage. So much truth can tell this worthy gentleman for his own good and in all charity, for it can be remedied.

It is quite evident that a reward of a thousand pounds is offered by King George's officials for a revolutionary spy named Jacob Van Kleek, for we see it plainly posted. He comes as a pedlar to the inn where redcoats swarm. The innkeeper is tempted. His daughter warns the spy, and is the only woman in the play to really do anything for him until poetic justice cries out for some little recognition for her kindness. At the end of the act the innkeeper betrays him for the reward, but he is helped to escape by an Indian. In the second act he arrives through the window at the house of a widow. She is supposed to be the heroine, but the author guessed wrong. He tells her that the man she has weakly promised to marry is another in the same spy business as himself. This time he is aided by a living when a red-coated colonel, who loves her, insists on searching the house. In the next act he learns some British secrets, and escapes by doing a quick comedy change into a Hessian sentry's clothes, again with the aid of the Indian. In the last act the hearers learn he did not really escape, but was captured between the acts. Many plays have fallen into that trap that lies always between the acts, and needs so much explaining in talky talk. But he runs on to the scene, to the disgust of an audience that feels deprived of what might, perhaps, have been a thrilling moment. He is fool enough to come back to the inn yard, where he was captured before, and propose to the woman who has done the least for him, and is even in her wedding gown, ready to give herself to her rival. Of course, his troops come on, to the discomfiture of all who dared say anything against such a hero. This description indicates some of the numerous weaknesses of the play's construction.

Harry Leighton won the hearts of the audience immediately as the hero, doing the best with his part with his pleasant personality, sure methods and droll, but ready wit. Robert Lee Hill seemed sincere in his villainy and had presence. Edward Locke was good in his work, but suffered from the author's indecision whether he was writing melodrama or comedy. James Copeland was an excellent and handsome lover. Charles Dade made a hit in the Indian true heart and ready knife. W. L. West contributed a good characterization of the avaricious innkeeper. Edward M. Ellis had but a bit, but of all the characters it was truest to human character in its satire of a type, and heined him to high favor. Mrs. E. Newton Bennington dressed her part richly, as did Bertha Livingston. Alice Williams was charming and pretty. Laura Alberta was the innkeeper's loyal daughter, with beauty and dash, and did not fumble her lines. If the Association wishes to borrow other plays worth borrowing, they should put them in the hands of such people who have pride enough in their work not to mar the play by not attending rehearsals or learning their parts. Above all, they should suppress the flower fiend, who interrupts all action to call recipients to the front to take in the vegetables.

Third Avenue—A Girl of the Streets.

Melodrama in four acts, by Lillian Mortimer. Produced Dec. 5.

Just "Kit" ..... Lillian Mortimer  
Bob Davis ..... Gilbert Faust  
Don Green ..... Edward J. Le Saint  
William Meadows ..... John Morissey  
Jimmie ..... John Cantwell  
Zaccarian Heslikian Perkins ..... F. Ward Marlon  
Officer ..... Harry  
Nan Meadows ..... Eleanor Calnes  
Marla Perkins ..... Gertrude Avery Shields  
Mother Green ..... Dora Horn  
Baby Tot ..... Baby Myrtle

Last week Lillian Mortimer played the leading part in her own melodrama, A Girl of the Streets, at the Third Avenue. Decker and Veronice manage the company. The play deals with old material, but it has situations and plausible incidents which lift it above the ordinary run of this style of entertainment at this house. The part of Kit, played by Miss Mortimer, is a strong, sympathetic and natural role. She is a waif brought up to sin, who tries in the end to lead a better life, and who by her kindness to the first real woman (in this instance called "lady") she has ever met, atones for her past life. Nan Meadows and her little sister, Baby Tot, fall into the hands of Don Green, his mother and their gang in the den in Baxter street. Nan's brother, William, is in the power of Don, who drugs him. Through the help of Kit, whom they found in the den; Bob Davis, Nan's lover; William and Jimmie, matters are finally straightened out to the satisfaction of the good and the dissatisfaction of the bad. In self-defense Kit at last kills Don. Nan is accused, but Kit turns up, writes her confession, skips and jumps the bridge, is rescued by William, who finally proposes, and is acquitted before the curtain drops. The staging was all that could be desired. About every slang phrase in the mother tongue was used during the progress of the four acts. Some might have been omitted. The first act was entirely too realistic, and might well easily be toned down. The play suggests certain dramatic effects in The Two Orphans.

Miss Mortimer gives a clever characterization of Kit. She excels her former work, and has the end in her grasp at all times. Miss Horn in a La Noche part was excellent. Mr. Morissey as the brother gave a carefully studied characterization of a difficult role. Mr. Faust thoroughly satisfied as Bob. Mr. Le Saint was a

tight fit as Don, being as diabolic as possible. Baby Myrtle displayed intelligence as the child. Miss Shields and Mr. Marlon were clever in eccentric parts. Others filled out a well balanced company. This week, Down Our Way is the bill.

Windsor—A Woman's Struggle.

Melodrama by J. L. Greenbaum. Produced Dec. 5.

Jack Hanson ..... Charles D. Colburn  
Gilbert Coes ..... Milton Dawson  
Jacques Dumont ..... Frank Whitman  
Algeron Herbert Van Voort ..... H. Bradley Barker  
Burke Nilson ..... A. J. Sharpley  
Sinkers ..... Charles R. Wirth  
Pinnegan ..... John P. Curley  
Bernie Con ..... John O'Brien  
Feathers ..... Milton Dawson  
Guiseppi Saricaneasa ..... James H. Powers  
James McCann ..... Thomas Jones  
Alice Semond ..... Ivah Willis  
Attale Coes ..... Fessie Mae Lester  
Mrs. Hanson ..... Minerva Florence  
Merry Winkles ..... Mary Keogh

The national game of baseball has been dramatized at last, and A Woman's Struggle, which was presented for the first time here last week, depends on incidents connected with the game for its strongest situations. There are lively times, and the woman in the case, after experiencing many vicissitudes, is finally made as happy as every suffering heroine is in plays of this kind. Good work was done by Ivah Willis, formerly a popular member of the Proctor Stock company; Charles D. Colburn, Mary Keogh, Charles R. Wirth and others. A number of well-known ball players were also in the cast, and lent a touch of genuine realism to the scenes in which they appeared. The play seemed to please the patrons of the Windsor. This week's attraction is The Minister's Daughters.

Metropolis—The Volunteer Organist.

The Volunteer Organist was presented at the Metropolis last week. George Nichols, in the title-role, displayed histrionic ability, combined with temperament. Frederick Burt gave a strong character sketch of the Methodist minister, Howard Sturges, and Edgar Halstead, as Hubbard Griffin, and Wilson Deal, as Harford Scott, interpreted their respective roles with much humor and considerable fidelity to human nature. Harriet Merritt was fair in the part of Grace Barrett, and Chas. Hasty, as Ebb Utter, excited much mirth by his amusing business. Carrie Thomas, with her remarkable "laugh," made one of the hits of the play in her impersonation of Lucretia Barrett. Other roles were well taken by W. A. Howell, George Louis, Floyd Hunt, Joe Bryant, Mary Studdard, Edith Spear, and May Spear. In the third act, Masters Nelson and Samuel Golden rendered some vocal selections. This week, The Ninety and Nine.

West End—Twirly Whirly.

Charles J. Ross and Mabel Fenton, who are starring this season under the management of Weber and Rush, in Twirly Whirly, one of the most successful burlesques ever presented by Weber and Fields, made their Manhattan debut last week at the West End. Their reception on Monday evening was extremely cordial, and they justified the esteem in which they are held by giving a delightful performance. The entertainment was well put on with a good cast and a pretty chorus, and Fenton was particularly good in the Zaza travesty, and Bobby Harris and Sam Sidman scored in the old Weber and Fields parts. Julia West as Mrs. Bonds and Paul Quinn as McCracken also deserve praise. This week's attraction is David Higgins in His Last Dollar.

American—More to Be Pitied Than Scorned.

More to Be Pitied Than Scorned, a melodrama that was reviewed at the time of its first production in this city last season, was repeated at this house last week. The cast has been greatly strengthened since last year, notably in the part of Julia Clifford, the manager's wife, which is now played by Bertine Robinson, who is forceful and convincing without resorting to any of the conventional tricks usually employed. Miss Robinson made a distinct success of this difficult role. Excellent work was also done by J. Frank Burk, King Baggett, June Dechamps and Daisy Maseran. The plays in Down the Pike are the current attraction.

At Other Playhouses.

MAJESTIC.—Bertha Galland returns to New York with Dorothy Vernon of Haddon Hall.

BIJOU.—May Irwin has introduced three new songs into Mrs. Black Is Back.

GRAND OPERA HOUSE.—The Isle of Spice returns to Metropolitan favor this week.

HARLEM OPERA HOUSE.—Those who missed Cecilia Loftus will have a chance to see her this week in The Serlo-Comic Governor.

CRITERION.—This is Louis Mann's last week in his laughable Second Fiddle, then comes A Wife Without a Smile.

FOURTEENTH STREET.—Monday was souvenir night at The Way to Kenmare.

HERALD SQUARE.—Edna May will give a professional matinee Thursday of The School Girl in honor of Ethel Barrymore.

CUES.

The Baroness Fiddist closed his engagement at the Casino on Dec. 11. The company for the next two weeks will rehearse the needed new book written by J. Cheever Goodwin before starting on a road tour.

Carrie De Mar and Joseph Hart will begin a joint starring tour early in January in a new play called The Country Club.

The Dearborn Amusement Company produced a play called An American Princess in Toledo a few weeks ago, which they are advertising as based on Mr. Lawson's Frenzied Finance articles. A man named Henry Raeder is the author of the play, and John E. Kellard plays the leading part.

The Children's Theatre opens at Carnegie Lyceum Saturday, Dec. 17. I will combine this year with the Players to present both afternoon and evening performances of Half Hours with Shakespeare and Dickens' dramatizations. The opening bill will comprise The Merchant of Venice, condensed to half an hour by the Rev. Merritt Gally, S. D., and presented by Master David B. Gally, the boy tragedian. The Half Hour of Shakespeare will be followed on Saturday by a version of David Copperfield, in which the child life is shown in the first acts. The productions are under the direction of Dudley Farnsworth.

Gilbert Miller, son of Henry Miller, as the result of his father's vigorous opposition to his desire to be an actor is now serving as a private in the Marine Corps on the cruiser Dancer at League Island. Young Miller secured an engagement with Amelia Bingham and did well, but his father refused to approve of it. So eight months ago Gilbert Miller joined the Marine Corps at the recruiting office in New York.

Catharine Trumbull was granted an interlocutory decree of divorce from Oliver Trumbull, known as Ollie Mack, manager of The English Daisy, by Justice Wilmot M. Smith, in the Supreme Court at Pateague, on Dec. 10.

Clay M. Greene, the dramatist, was the guest of honor at a dinner given at Reisenweber's on Dec. 11, by the Pleiades Club. Paul M. Turner, the president, was toastmaster. Among those present were Amelia Bingham, Lloyd Bingham, George Ade, Mrs. Stuart Robson, Alice Fischer, W. T. Ericson, William Harcourt, Eleanor Mayo, and Jack Mason.

Joseph W. Harris, who said he lived at No. 161 West 117th street, was arrested on the night of Dec. 11 in the Lyric Theatre, charged with assaulting Forrest O. Emmons, the doorman, who refused to let him re-enter the theatre after imbibing between the acts.

THE LONDON STAGE.

Old Plays Revived—New Productions—Notes.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,  
TRAFALGAR HOUSE, GREEN STREET, LEICESTER  
SQUARE, W. C.

LONDON, Dec. 3.

This week we have been giving quite a lift to the old dramatists, concerning whom certain critics and playgoers make a fuss from time to time, but to the revivers of whom the said critics and playgoers seldom give respective journalistic and financial encouragement. On Monday the old play digging out Mermald Society added to its list of the Knight of the Burning Pestle, by Beaumont and Fletcher: The Way in the World, by Congreve; The Broken Heart, by Ford. Their fourth essay was the comedy entitled The Confederacy, written by Sir John Vanbrugh, architect, playwright, diplomat and theatrical manager of the days of the late Queen Anne. You will remember that it was in reference to the bulky buildings which Sir John designed (including the famous Blenheim House for the great Duke of Marlborough) that a satirist penned the following epiphany: "Lie heavy on him, earth, for he's heavy."

Vanbrugh has the distinction of having written The Relapse; or, Virtue in Danger, which is (as those who know it know) the second filthiest comedy of all the filthy Restoration series. What the name of the first filthiest is wild horses, and still wilder motor cars, shall not drag from me. The Confederacy, wicked as it is, is innocence itself compared to The Relapse, etc., and, indeed, apart from its ingrained vulgarity, not much has been altered in the dialogue except a famous phrase, which it is not meet that I should repeat. The piece was very well acted by some of the Mermald players, especially by Mrs. Theodore Wright as that wicked old money lender, false teeth and artificial female hip provider: by Dora Hole as Filippanta, a splendid chambermaid part, originally acted by the beautiful Mrs. Bracegirdle, and by Ada Potter as Clarissa, a character "created" (as professionals love to say) by Mrs. Barry, the handsome but heaviest actress who has ever ruined the life and prospects of poor Otway, who, after giving to the stage such a great tragedy as Venice Preserved, was fatally choked while eating a penny roll while he was starving.

On Tuesday William Shakespeare, Gent, had a show at a theatre where he has never appeared within the memory of living man—namely, at the Adelphi. The play vouchsafed was William's side-splitting, farcical comedy, The Taming of the Shrew, all the characters (even Tinker Sly) and incidents of which were flung bodily by him from an older play of the same name and served up by him with new and far superior dialogue. The revival of this play is Otho Stuart, who gave such a beautiful stage presentation of The Prayer of the Sword at this theatre, with Oscar Asche and his wife, Lily Brayton, in the principal parts.

The Taming of the Shrew on Tuesday was even better mounted than it was by the late Augustin Daly, if that were possible. And, although nothing can ever efface upon the London playground memory Ada Rehan's magnificent impersonation of Katharine and John Drew's fine Petruchio, yet the latest revival is, in all other respects, better acted than was Daly's. Oscar Asche, following the example of the late greatest of modern actors, Samuel Phelps, played Tinker Sly as well as Wife Tamer Petruchio, and Lily Brayton played Katharine. Both acted splendidly. They were nobly supported, especially by Walter Hampden as Lucentio, Alfred Brydone as Baptista, and Charles Rock as Grumio, which poor little Jenny Lewis was wont to play here with the Dalyns. The Adelphi's revival went with one continuous roar, and the applause (unflecked by a single "boo") was the heartiest that has been heard for years. And yet, forsooth! some of the superfine (or sniffling) critics have pronounced it nothing when they have not (in Post Pope's phrase) "damned it with faint praise."

Another highly interesting revival this week has been that of G. Bernard Shaw's comedy, Candida, at the Court, with the fascinating Kate Korke (just about to visit your city) in the name part.

The newest example of lurid melodrama is one penned (or nailed up) by Frederick Melville of the young Brothers Melville, wholesale and retail melodrama merchants and theatrical managers. The latest Melvillianous mixture is entitled The Light of Woman on Earth, and it is indeed a scorcher. But yet, mark you, it has some powerfully written scenes and an abundance of really laughable low comedy. The name part is an otherwise beautiful creature, whose face has been horribly disfigured by disease, contracted while the wearer of the visage was tending the sick in a certain hospital. Henceforth the poor girl is condemned to go about with her face in a sort of black bag (veil). She is also accused of murder and a few other crimes and vices, of all of which she is (as they say in these places) "in-no-cent." After quite a volcanic series of events all ends happily for herself and countenance.

Your popular actress, Mrs. Russ Whytal, has just purchased of Actor-Manager Willard the English Provincial rights and "entire production" of Louis Napoleon Parker's drama, The Cardinal, which she will, I understand, not want with him. In your States on his return thereto.

The jewels of the giddy but good-hearted young Marques of Anglesey have fetched fancy prices at the sale this week. One pearl fetched £3,500! As Dominie Sampson says to Guy Mannering, "Prodigious!"

I have to advise MIRROR readers who want to know anything about the life and work of that gifted meloist, Sir Arthur Sullivan, to secure a most interesting and well-written three and six penny volume, published by Nisbet and Company, for the author, B. W. Finton, who, besides being a cousin of Sullivan, is also one of London's best musical critics. And those who wish to peruse the stories, anecdotes, poems, etc., of real live actors and actresses, managers, and so forth, must be sure to get friend Frank Boyd's six-penny Pelican, Christmas number.

The contributors thereto include George Edwards, Lily Hanbury, Arthur Boucher, Queenie Leighton, George Alexander, Ruth Vincent, Ada Reeve, H. E. Moss, Seymour Hicks, Agnes Hewitt, Ellaline Terriss, Frank Allen, Winifred Hale, Louis Bradfield, Isabel Jay, Louis Pounds, Frank Curzon, Madge Lessing, Albert Gilmer, Arthur Roberts, Farren Souter, Ethel Irving, Gerlie Miller, W. Abington, Louie Freear, Mabel Love, Marie George, Arthur Collins, Fannie Ward, Marie Dainton, Marie Studholme, Violet Vanbrugh, Louise Beaudet, and Millie Legarde.

The German play at the Great Queen Street Theatre this week was the big Berlin success, Traulmus, and it proved such a scorcher that we have been wondering how our local licenser came to pass it.

On Monday, at the Court, we professional critics had to suffer for our manifold sins by sitting out an amateur play played by amateur actors. This was a comic opera, called The Shah's New Suit. It had been written by one clergyman and composed by another. Neither reverend gentleman put his reverend name on the programme, but each seemed to think that comic opera is really pantomime, and (as the poet Gilbert would say) they "made it so." I did not suffer so acutely as some at this strange production at the Court, for, knowing beforehand that all concerned were amateurs, acting for charity, I did not, of course, take my most analytical critical method with me. This, by adopting the advice of Darwin and Company, and causing myself to "correspond to my environment," I got through without much damage, and by the next day I was able to sit up and take nourishment.

Mrs. Brown-Potter will produce a dramatic version of I Pagliacci at the Savoy next Tuesday. On the same evening Mr. and Mrs. Kendal will give the first London production of their newly acquired play called The Housekeeper.

In spite of all Owen Hall's applications to the law courts for legal prevention, Frank Curzon will remove Sergeant Brue to the Strand from

the Prince of Wales next Monday. At the last-named house George Edwards will produce. In about a week, a new musical play with only Paul Rubens and Lieut.-Col. Newham Davies, and at present entitled My Lady Madcap.

Sidney Dark, dramatic critic, has just lectured the O. P. Clubbers—and lectured very commonsensibly and humorously, too—on what he calls "The Tyranny of the First Night."

His Highness, My Husband, was withdrawn from the Comedy last night. On Monday that record-breaker of all play-runs, Charley's Aunt, is to be revived there.

We are in for an extensive group of pantomime and fairy plays. We are also on the eve of big quarrels in theatre and variety land. Concerning this coming upheaval my mouth is for the present sealed. But for all details in due course keep your eye on your GAWAIN.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Bishop Potter, National President of the Alliance, will preach the sermon at the next service of the New York Chapter, to be held next Sunday evening, Dec. 18, at All Souls' Unitarian Church, Twentieth Street and Fourth Avenue, at 8 o'clock. The Rev. Thomas K. Slicer, pastor and chaplain, will conduct the service, assisted by the National Secretary and Organizer. On account of the holidays the December reception will be suspended, but tea will be served as usual every Thursday afternoon at the headquarters.

The presentation of The King's Highway by the National Council of the Alliance at the New York Theatre last Friday afternoon was a distinct success. Great credit is due Harry Leighton, who staged the play and enacted the chief character. The Alliance is deeply indebted to the actors. Mrs. Spooner led the scenery and properties and Max F. Schmidt conducted the orchestra. The programme and flower committee, under the chairmanship of Mrs. A. J. Robinson and Ina Rand, respectively, worked with zeal and added materially to the pecuniary results of the production.

At the last meeting of the National Council the following clergymen were elected as chaplains of the Alliance: The Rev. Henry Jones, Episcopal, Camden, Me.; the Rev. Edwin Weary, Episcopal, East Liverpool, O.; the Rev. T. J. Gibbett, Baptist; the Rev. A. C. Bowditch, Congregationalist, and the Rev. J. S. Surbeck, Presbyterian, Mitchell, S. D.; the Rev. William C. Sheppard, Episcopal, Vancouver, Wash., and the Rev. E. M. Phillips, Iowa, Kan. A special meeting of the Council will be held on Friday, Dec. 16, at 7 p.m., to receive the report of the play committee and transact other business.

The Rev. Arthur Mercer, pastor of the New Jerusalem Church, Baltimore, and formerly an actor, preached a striking sermon on the Alliance on Dec. 4, in which he showed the value of the organization to the dramatic profession.

The Baltimore Chapter was organized recently by Mr. Bentley, and the following officers elected: President, the Rev. William Howard Falkner; first vice-president, Charles E. Ford; second vice-president, the Rev. De Witt Benham; secretary, the retired actor, John M. Barron, and treasurer, the Rev. J. C. Sadler. On the local Council the following were chosen: The Rev. Arthur Mercer, the Rev. Father Russell, the Rev. Rabbi Rosenau, Captain Goddard, and Mrs. Fabian Franklin, representing the Church, and Percy Winter, Harry A. Truax, Mrs. John E. Owens, Elizabeth Goode, and John T. Craven, representing the Stage.

The Toledo, Ohio, Chapter held a meeting recently in which W. B. Merrill, manager of the Lyceum and Burt's Theatres, was elected a member of the Council, to succeed Harry Glazier, who is in the stock company at Detroit. A reception was also planned for the near future, and Mrs. A. W. Almsworth and Robinson Locke were appointed to a committee to arrange details. Mr. Merrill has assured the committee that both his houses may be drawn upon for contributions for the programme, which, it is anticipated, will be made up largely of numbers furnished by members of the profession who are in Toledo at the time of the reception.

The Syracuse Chapter will give a musical tea in honor of Mrs. Patrick Campbell on Thursday from 4 to 6 p.m. in the assembly room of the Yates Hotel. The Rev. F. V. Betts, pastor of the Universalist Church, Syracuse, has been elected the new president of the Chapter, and Mrs. Harvey Truman Lyman (Clara Kingley Brown) is the vice-president. Estelle Bogardus is the chairman of the Press Committee, and E. J. Stewart is assistant treasurer. Mrs. Walter Magee and Louise Burdick were appointed the Visiting Committee for December. Twelve new members were added to the chapter, which is growing rapidly and doing effective work.

At the Thanksgiving Day service, held by the Rev. G. L. Morrill in the Unique Theatre, Minneapolis, several professionals contributed their services, among them being John Stepping of The Billionaire company, Dan E. Hanlon of the Ralph Stuart company, Carl Anderson, Drusie Delmore, Sam Adams, and from the Fortis stock company, Ben Johnson. The service was held under the auspices of the Alliance, and the offering was given to the poor.

The Providence, R. I., Chapter held a meeting recently in which a newly drafted bill was adopted for presentation to the Rhode Island Legislature, seeking to abolish Sunday performances in that State, and Rathbone Gardner and Charles C. Mumford were appointed a committee to attend to the matter.

William Owen, one of the lecturers of the Alliance, spoke before the Federated Women's Clubs in Topeka, Kan., recently on "The Drama and the Relation of Church and Theatre," with fine success. Bishop Millsbaugh, Dean Kaye, Archdeacon Crawford, and others of the Topeka Chapter of the Alliance attended the evening performance of The Lady of Lyons, which was greatly enjoyed.

Newton M. Fotts, secretary of the Philadelphia Chapter, sold over \$40 worth of tickets for The King's Highway at the New York Theatre, and a theatre party was made up of Philadelphia members of the Alliance. The following from Harry S. Haddfield, of Richard Mansfield's company, speaks for itself: "I feel it my duty to write and thank you for the glorious Sunday evening spent at Holy Trinity Church in this city. Through the efforts of Mr. Fotts, the indefatigable secretary of this (Philadelphia) Chapter, invitations were extended to all the companies to visit the church last Sunday evening, and about fifty actors responded from the Checkers, The Shepherd King, the William Gillette, and our company. After an organ recital the Rev. Mr. Tompkins welcomed us in the name of the Alliance, and his sermon that followed was conceded by all to have been an unusual appeal to humanity to unite for the general good. Every one left the building feeling better toward their fellow men, and I saw many there that seldom enter a house of worship."

FRED A. STONE TO ENTERTAIN.

Fred A. Stone, The Scarecrow of the Wizard of Oz, will entertain this week as his guest Fred Gilbert, of Spirit Lake, Iowa, the world's champion sharpshooter. On Friday Mr. Stone will give an informal dinner at Belmont's, at which the following celebrities of pigeon fame will be present: "Jack" Fauning, who holds the record of the big shoot at Madison Square Garden; Elmer E. Shayner, manager of the Interstate Association of Trap Shooters; Mr. Bennett, representative of the Winchester Arms Company; Mr. Higgins, of the Larkin and Rand Powder Company; and "Jim" Skelly, representing the Dupont Powder Company of Delaware. Mr. Stone, who is an enthusiastic sharpshooter, has promised to donate a special prize in the shape of a gold embossed "Scarecrow" cup at the annual June shoot of the Interstate Association, which will take place next June at Indianapolis.





## THIS WEEK'S ATTRACTIONS.

## Pastor's.

Frank Bush, Orpheus Comedy Four, Genaro and Theol, Sully Family, Hathaway and Walton, Princess Chinquilla and Newell, Carlo's Dogs, Stark Hermann, Miles and Nitram, Gregory and Wood, John and Carrie Mack, World's Great Barkers, Musical Huehn, vitagraph.

## Keith's Union Square.

Robert Hilliard and company, Will H. Murphy, Blanche Nichols and company (second week), James J. Morton, Sherman and De Forest, Calcedo, Al Bellman and Lottie Moore, Marie Narvelia, Edwin Nicander, Billy Carter, Margaret Scott, Valveno Brothers, Crowley and Foley, biograph.

## Proctor's Fifth Avenue.

An American Citizen, with Edwin Arden, Isabelle Evesson, Wallace Erskine, Gerald Griffin, H. Dudley Hawley, Marion Berg and others in the cast. Vaudeville: Lillian Carlsmith, Fred Zobelie, Parker's Dogs, Harry B. Lester, Carmen Sisters, Zara and Stetson, Daly and Devere, Drummer Quartette, motion pictures.

## Proctor's Twenty-third Street.

Champagne Dancers, Harry Roches's Dogs and Ponies, Sig. Germain, James Thornton, Webb's Seals, Smith and Fuller, Green and Werner, Charles Hera, Stephen Grattan and company, Markey and Moran, Mr. and Mrs. Arthur Young, Lavine and Leonard, motion pictures.

## Proctor's 125th Street.

Captain Impudence, with Willom J. Kelley, Beatrice Morgan and others in the cast. Olo: Lillian Carlsmith, Helen Scholder, Harry B. Lester, Kelly and Reno, motion pictures.

## Hammerstein's Victoria.

George Fuller Golden, Paul Conchas (American debut), Empire City Quartette, S. Miller Kent and company, Fanny Rice, Kaufman Troupe, Bailey and Madison, Ella Bradna, Mr. and Mrs. Jimmie Barry, Hathaway and Walton, vitagraph.

## Hurtig and Seamon's.

McWatters-Tyson company, Reno and Richards, John Ford and Mayme Gehrue, Brown, Harris and Brown, Dollar Troupe, Dixon and Holmes, Leona Thurber and "picks," Harry Thomson, moving pictures.

## Circle.

Emmett Corrigan and company, Ten Ich Troupe, Eight Collins, Charley Case, R. J. Jose, James H. Cullen, Lloyd's dogs, Melani Trio, Everett Trio, vitagraph and May Yohe.

## Yorkville.

Melville and Stetson, A. O. Duncan, Blockson and Burns, Mr. and Mrs. Harry Thorne and company, Herbert's dogs, Fleurette De Mar, Theodore Morse Trio, vitagraph.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—W. H. Murphy, Blanche Nichols and company made the laughing hit of the season in Mr. Murphy's new skit, "From Zaza to Uncle Tom," which is ten times funnier than the Bifurcated Girl. Mr. Murphy impersonates the manager of a traveling company that had left New York with sixteen people, to play Zaza in the one-night stands. He finds himself in a town with only the leading woman, the soubrette and the property man, and, after some quick thinking, decides to put on Uncle Tom's Cabin. He assigns the characters and then starts in to rehearse the play. The result is a series of side-splitting situations and bits of business that would make a wooden Indian laugh himself from his pedestal. The leading woman doubles Legree and Eva, and when she appears in the latter role she forgets to remove the goatee and mustache used for the slave driver. The rehearsal of the scene in which Eliza crosses the ice is one of the funniest things ever seen on any stage, and the way it is worked up by Mr. Murphy and Miss Nichols is admirable from every point of view. The climax, in which Eliza is shown in "heaven," is indescribably funny, and the curtain fall on a roar such as is seldom heard, even in a vaudeville theatre, where laughter is supposed to be heard with great frequency. Mr. Murphy was at his very best as the distracted manager and scored a tremendous personal hit. Miss Nichols lent him valuable assistance as the soubrette, and Vera Lillian as the star and Wood B. Fuller as "props" helped materially in the great success achieved. The Ferdinand-Glimmeretti Troupe did some extraordinary tumbling. Mabel McKinley scored with her own songs and others. Frederick Hallen and Mollie Fuller were most amusing in Election Bets. Warren and Gardner made one of the big hits of the bill, although they faced an audience tired from laughing at Murphy and Nichols. Carter and Bluford put on their new sketch, A Kickapoo Romance, with great success. Others in the programme were Paul Barnes, Three Original Madcaps, Kimball and Donovan, Chadwick Trio, May Evans, the Zarnes, De Laska, and the biograph views.

PASTOR'S.—John Ford and Mayme Gehrue put on a new act that gives them a chance to prove that they can act as well as dance. Of course the principal feature of the act is the extremely clever dancing done by both members of the team. It is needless to say that their efforts brought down the house, and that they were frequently and liberally applauded. The bill was headed by Collins and Hart, two clever funmakers, who bade farewell to their friends with this engagement, as they will sail shortly for Europe and will not be back again for a long time. Mr. and Mrs. Harry Thorne put on a new sketch called She's Awake, on Monday, but it did not quite satisfy them, so they substituted the old reliable, An Uptown Flat, for the result of the week, with excellent results. Willie Hale and Frances scored a big hit with their clever hoop-rolling specialty. Other numbers were by Crawford and Manning, the Sharpleys, the Vedmars, Carey-Cotter Trio, Villiers and Lee, the Bradys, McDell and Corbier, Philbrooks and Reynolds, and the vitagraph.

PROCTOR'S TWENTY-THIRD STREET.—The Girl With the Auburn Hair again headed the bill, and her impressive act was accorded bountiful applause. The Kaufmann Troupe scored heavily with their wonderful trick cycling. Abbie Clayton and the Four Southerners were seen in a new act that is a lively melange of coon nonsense and singing, and they were rewarded with numerous encores. Le Roy and Clayton were immensely funny in A Horse on Hogan. Harry B. Lester's monologue, which includes several cleverly done imitations, was one of the best things in the bill. The Four Rianos also came in for strong approval, and shrieks of laughter followed their every movement. Mr. and Mrs. Perkins D. Fisher, in the Half-Way House; El Zobelie, and James E. Rome and Marguerite Fer-

guson, the clever comedy artists, were prominent in the programme, which included Robin, Hedrix, and Prescott, Harry Lyons, Zara and Stetson, and the motion pictures.

PROCTOR'S FIFTY-EIGHTH STREET.—Isabel Irving, ably supported by Wilfred North, was the headliner of an excellent bill. On Monday Miss Irving was seen in Israel Zangwill's play, Six Persons, but on Tuesday and for the remainder of the week she replaced it with an excellent and interesting sketch called A Dainty Burglar, which is ever so much better suited to the average vaudeville audience than Mr. Zangwill's play, and both Miss Irving and Mr. North scored heavily in it. Miss Irving impersonated a girl who breaks into the wrong room in a bachelor apartment house, mistaking it for her brother's, for the purpose of securing some male attire with which to startle her friends at a masquerade ball. She is mistaken for a female burglar, and her distress at being seen in boy's clothes by a strange man affords opportunity for some comedy acting of a high order. Mr. North gave a sincere, manly portrayal of the youth into whose apartments the "burglar" has come, and Louis Owen was excellent as the valet. The Gertrude Mansfield-Caryl Wilbur company once more carried off the honors with their stirring little drama, The Shadow, which has a plot that grips the attention and is splendidly played. That the rest of the bill was above par is shown by the list, which included Haines and Vidocq, the Champagne Dancers, Greno and Bailey, Michael Braham and his really wonderful dog "Micky," Brothers Rossi, Collins and Hawley, Viola Duval, and the motion pictures. Vaudeville retires temporarily this week in favor of Henrietta Crossman in Sweet Kitty Bellairs.

CIRCLE.—George Fuller Golden topped the bill, and, judging by the hearty welcome he received, his friends and admirers are very glad that he had decided to give up entertaining the nobility and gentry of England, in order to bring cheer to the people of his native land. He still told stories of his old friend Casey, and the blunders made by that famous personage were laughed at with great heartiness. S. Miller Kent, in Just Dorothy, scored a strong personal hit, and the Eight Vassar Girls appeared to much advantage in their striking act. York and Adams kept the audience in fine humor. The Seven Grunatho Sisters were seen in a splendid and startling acrobatic turn. Powell's Marionettes, Piccolo Midgets, Howard Brothers, the clever banjoleists; Three Florence Sisters, and the vitagraph rounded out a good bill.

PROCTOR'S FIFTH AVENUE.—The stock company had an unusually heavy task last week in presenting An Enemy to the King, but met with their accustomed success. Edwin Arden, as De Launay, had a part that suited him perfectly, and played it superbly. Isabelle Evesson, as Julie De Varion; Marion Berg, as Jeanette; Douglas Flint, as Tripault; Gerald Griffin, as Antoine, and Gertrude Berkley, as Giralda, were prominent in the large cast. The scenery and accessories were in excellent taste. Eugene Tessier, the blind soprano of Albany, made her New York vaudeville debut with great success. Her voice is sweet and sympathetic and her songs were splendidly rendered. The Gasch Sisters, in their superb gymnastic act; Helen Scholder, a young "cello player"; William Smith, the Rolles, Inness and Ryan, clever singers and dancers; Add Hoyt, Rice Brothers, and the pictures also appeared.

HAMMERSTEIN'S VICTORIA.—May Yohe was the "head liner" making her reappearance after several years. She was handicapped by a severe cold, and consequently her turn was not as successful as it might have been under more favorable conditions. She was a good drawing card, as many came to see her out of curiosity. Maggie Cline was given a rousing welcome. She was in as good form as she ever was in her life, and pleased her audiences immensely with four good songs, including the perennial "McCluskey." George Evans was hoarse, but he made up for the absence of his voice by putting in some excellent new jokes. The Nichols Sisters scored heavily, playing a quick return date. The Eight Collins did some remarkably fine dancing. The Ten-Ich Troupe, Herbert's well-educated dogs, Milt and Maud Wood in a neat act, Tony Wilson and Mlle. Heloise, Mlle. Amoros and the views came in for applause.

HURTIG AND SEAMON'S.—Large and well pleased audiences applauded the efforts of Rosario Guerrero, Edwin Keough and Dorothy Ballard, Three Crane Brothers, Sabel Johnson, Roberts, Hayes and Roberts, Zeno, Carl and Zeno, Prentice Trio, Johnnie Carroll, and the picture man.

YORKVILLE.—An excellent programme was given by the Empire City Quartette, O'Brien and Havel, Four Emperors of Music, Victor Moore and Emma Littlefield, Scott Brothers, Theodore Morse Trio (excellent vocalists), the Great Leon, Gledmond and Rice, Will Leonard, and the vitagraph.

PROCTOR'S 125TH STREET.—Thelma, with William J. Kelley and Beatrice Morgan in the principal roles, assisted by the stock company, drew large and appreciative audiences. The olio included The Queen's Fan, Sydney Grant, the Cregsons, McGrath Brothers, George Holden, and the motion pictures.

## The Burlesque Houses.

DEWEY.—The Thoroughbreds gave an entirely satisfactory entertainment that drew good houses. The burlesques were Looking for a Duke and The Thoroughbreds, cast to the full strength of the company, which includes the Dancing Mitchells, Willie Weston, Washburn and Flynn, Four Thoroughbreds, the Unique Trio and Mlle. La Toska. This week, Bohemian Burlesquers.

GOTHAM.—The Dewey Burlesquers, greatly improved, played a successful week's engagement, and are followed by the Utopians.

MINER'S BOWERY.—Clark's Runaway Girls, including the Burg Sisters, Abe Reynolds, George Guhl and others, scored. This week, Dainty Duchess.

MINER'S EIGHTH AVENUE.—The Utopians, with good burlesque and vaudeville, drew a series of large audiences. The Boston City Quartette and Madden and Jess are prominent. This week, the Brigadiers.

LONDON.—The Jolly Grass Widows captivated a new lot of admirers last week. This week, American Burlesquers.

## PRINCE SEES BURLESQUE.

Prince Fushimi of Japan, who is touring the United States, visited the Weber Music Hall one night last week, accompanied by a party of friends, all of whom were Japanese. The prince seemed greatly interested in the entertainment, and when the audience laughed he asked the Japanese Consul to interpret the jokes. The Consul had a very hard time trying to put Joe Weber's Higgledy-Piggledy Dutch dialect gags into Japanese, as the idioms are very different. The music and songs, and, above all, the pretty girls, seemed to please the royal visitor immensely.

## HAMMERSTEIN WINS ON APPEAL.

The Appellate Division of the Supreme Court last week reversed the decision of the lower court in the case of James McLoughlin against Oscar Hammerstein. Mr. McLoughlin is the principal member of a vaudeville team known as the Marco Twins, who were booked by Mr. Hammerstein to appear for a long engagement at the Paradise Gardens, but the contract was canceled when Mr. Hammerstein found that the dwarf member of the team was not the one who was used to be in the act. Mr. McLoughlin brought suit, and was awarded damages amounting to \$1,000, which he will not be able to collect unless the Court of Appeals makes a different ruling from that handed down in the Appellate Division.

## HOUDINI'S CHAT.

BRIGHTON, ENG., Dec. 5, 1904.

The starvation artists are commencing to be found out in Germany. No sooner had Mr. "Eat-Nothing" Giovanni Succi displayed his talent (?) in Hamburg by being fastened up in a glass house for thirty-one days, than up came the actress, Augusta Schenk, from Dusseldorf, who was "glass-housed" in Casten's Panopticon in Frankfurt-on-Main, and will fast for seventeen days. Just before she entered this glass house Herr Beute had been released after starving for fourteen days. In Aachen there is at the present time another "eat-nothing" man named Sacco, who will starve himself for twenty-one days. All these fasters are placed into a glass house, and the glass door "puttled" in, so that there is no means of slipping the hungry one something to eat. Sacco had an exciting time of it while he was in Muenchen. His place of fasting was built on the fair grounds in the Messe, in Muenchen, and when the crowd came and saw this strong man doing nothing, they thought he ought to be compelled to go to work, so with strong words as well as strong arms they threw stones at the glass house and demolished the whole show shop. The police stepped in and Sacco was compelled to quit. I wonder if we could apply the old adage, "People who live in glass houses should not throw stones."

Hans Hauser, the Muenchner comedian, has allowed himself to be caught selling other komikers' jokes, and now he is becoming notorious, as every one that has written material for him has discovered that he has resold the matter, not only obtaining new gags for himself, but making money into the bargain. Karl Bernard, another komiker, has made himself disliked at the Melini Theatre in Hanover by telling a very anti-Hebrew story, and as the majority of the folks visiting that theatre are of the Hebrew persuasion, he was heartily hissed and hooted off the stage. Herr Director Lolgen came out and publicly apologized to the audience for the gag, but the harm had been done. Bernard will not come away from Hanover with a return contract, which all comedians generally do if they have the least sign of success.

While walking in Liverpool I looked into a pawnshop and a large American eagle on top of a medal caught my eye. It was the once celebrated medal, worth about \$3,500, that was given to the minstrel man, Sam I. Hague. It bears the inscription: "Presented to Sam Hague by a few friends that know him. St. James Hall, Liverpool, May 20, 1875." It tells a mournful tale, lying there in the window, of a once famous minstrel. He has been dead a few years and always refused to part with this while living, but now that he has gone his widow has been forced to part with it, and she has cherished it. Seeing this medal in the window brought back to my mind the medals that are pawned in New York with a well-known "uncle" in the Bowery, who displays with pride presentation cups, loving chains and championship prizes of all sorts. Many a time have I walked to this place and looked at the silent remembrances of past favorites, and never have I forgotten the fact that "life is but an empty dream."

Mr. Affrety Eugene tried his hand at revolver practice in Havre, the other day, and is now in prison for his trouble. It would have been all right, but he used a lady as a target, hitting her four times, but not fatally.

Otto Schuman, the well-known horse-trainer, has met with a peculiar accident. He has an act in which he uses two horses, but he carried six horses in case of accident. By some prank of fate all of his horses were taken with a sickness called "rotzkrankheit," and all had to be shot, as the disease is contagious. He has gone to Germany to look for new material.

Wilfredo and Robertus will be surprised to hear that a team calling themselves Estis and Lulgy are featured in South America at the Casino, Buenos-Aires, as the "originators" of the rubber ball bouncing act in which a dog is used. This was an act that up to the present time had not been copied, as no one seemed to know how to keep the rubber balls in good form—that is, to keep them in such condition that the balls would respond at any time to the jugglers' efforts—but I see that at last the secret has been discovered.

It may be of interest to know that the horse "Kluge Hans," in Berlin, will once again have to submit to an examination as to the genuineness of his ability. Herr von Osten claims that the horse works without any cues, and has managed to skillfully fool a certain committee of "searchers." One day last week a Mr. Helf, a well-known theatrical builder, went to see this horse and deliberately asked the horse what time it was, showing him an open watch. Mr. Horse gave no answer. Herr Osten walked over to see what time was on the watch, but Mr. Helf refused to let him see it. This led to a great dispute, which finished up with Mr. Helf being led to the door. Now the "wise horse" will have to face another committee, and personally I think that this time he will not meet with the success that he scored on his first trial, as every circus proprietor in Germany is anxious to learn the manner in which the horse received his unseen cues.

The very latest novelty is a horse called "Der Schlaue Hans," which means The Sly Hans. This horse is advertised as a "thinking, writing and reading animal." In fact, the owner has had a large typewriter made, and on this machine "Schlaue Hans" writes and makes up poetry. If this is not original, then it is very clever. I think it is worked the same way that the dogs play on a piano, and is sure to be copied by all the animal trainers that can afford the money to obtain a large typewriter. (I suppose you would call these typewriters "one horse-power," eh?) The typewriting horse is introduced to the public by a very handsome German woman who rejoices under the name of "Gertlie Haenssny."

HARRY HOUDINI.

## DEPARTURES FOR EUROPE.

If our vaudeville people continue deserting the United States at the present rate, it will not be long before we shall have to begin importing acts on a large scale. Good American acts have become the rage on the other side, and many of them have found the work so pleasant and profitable that they have remained away for years. Among the recent departures were the Meredith Sisters and the Welch-Montrose Trio, who sailed on December 7, and on Wednesday of this week Hale and Frances start to fill an engagement in Berlin with a long English tour to follow. Collins and Hart sail on the same steamer, to be absent for over two years, their time having been filled last season. The Vedmars are also among the lucky ones who made a hit on the other side some months ago that resulted in a date-book full of entries, and they are also to sail on Wednesday.

## "THE PIKE" IN NEW YORK.

A reproduction of the main features of the famous Pike of the Louisiana Purchase Exposition will form an important part of The Miniature World's Fair, which will open in Madison Square Garden Dec. 17 and continue for two weeks. Prominent among the exhibits are the Igorrote Dog Feast, the Visayan Village, the Rattlesnake dancing Indian tribe from Arizona, the Moki squaws, a dozen dancing girls from Morocco, the only Filipino baby ever born in this country and the largest horse on earth.

## A COMBINATION OF TALENT.

Patrons of vaudeville will have an opportunity soon of seeing a novel act, in which two clever performers will show their varied talents in a unique way. They are Harry Van Alstyne, the successful musician and composer of "Navajo," "Seminole," and other catchy things that have hit the fancy of the public, and Louise Henry, who has made a reputation for herself as the Sal Skinner Gal. A sketch has been prepared for them by a well-known writer, which will be given an elaborate presentation at one of the leading vaudeville theatres.

## VAUDEVILLE IN LONDON.

MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. LONDON, Dec. 3.

A leading contemporary states as follows: "The attempt last season to legalize by act of Parliament the production of sketches and so-called stage plays on the music hall stage having failed, the Theatrical Managers' Association, it is authoritatively stated, now intends to resume the prosecution on their part in a most energetic manner. They intend to take proceedings against not only all sketches presented on the music hall stage, but even against dialogue turns. Meanwhile, the members of the Music Hall Sketch Artists' Protection Association are bestirring themselves."

One can well agree with Frank Rendle and Neil Forsyth, that it is a fortunate circumstance that the visit of the San Carlo opera company to Covent Garden terminated in time to permit their one hundredth ball to be celebrated with such excellent scenic decorations. They courteously extended THE MIRROR an invitation, and the reflection is certainly an unusually agreeable one. On this eventful night, Dec. 2, one saw an admirable portraiture of the Borghese with the quaint domes of Constantinople gleaming in the sunlight. The scene occupied the whole stage. Scores of handsome women, attired in the most fantastic costumes, trod the boards to the tuneless resources of Dan Godfrey's Band. The many tiers and boxes were packed with fascinated spectators. The costumes were original and interesting. The Referees Children's Dinner Fund had a bewitching canvasser, dressed in "snow." Britannia was represented by a finely built girl. The ball, running from eleven in the evening to five in the morning, was a continual jollification, and peers and commoners, celebrities and nonentities elbowed each other with the utmost enjoyment. Mr. Rendle and Mr. Forsyth are to be complimented on the splendid taste they have displayed in arrangement, and are to be heartily congratulated on the most pronounced success of their efforts.

There is a great scarcity of novelties at present, particularly sensational ones, to counteract the gradual slackness in attendance which even the best houses have to contend with. One can go from hall to hall and not be impressed strongly by any one turn—that is, speaking generally, for the exceptions are too few to be of any real service. It appears to me that it would be advisable for the London managements to institute an active search for absolutely striking turns, of which there must be many. If not in England, on the Continent or in America. This is very obvious at this period, because the vast majority of the "star turns" here have engaged for pantomime.

The Empire, in January, will make a good lead in this direction by introducing an entirely new magical production of Ching Ling Foo's act, which, from all accounts, should be a big attraction. If one can gauge the value of the act by the salary to be paid for it, it would be an excellent drawing card. In addition, the Empire people are preparing a new ballet, the suggestion for which they have successfully obtained from the Continent in a work called Puppenfee, which is based on scenes from Toyland, and will give Mlle. Genée the opportunity of exhibiting her great talent in the impersonation of mechanical toys.

It is remarkable how few American acts are at present to be found in London, and there seems to have been a general exodus to the provinces and the Continent. In a vain search for some home acts, I found myself across the Thames at Gatti's Music Hall, a house with a very old history, and was pleased to see that Mr. and Mrs. Gene Hughes in A Matrimonial Substitution were to appear. But even then my search was in vain, for owing to Mr. Hughes' illness a deputy had to be provided. Bransby Williams, the character actor, appeared in his impersonations of Dickens' characters, and Dan Crawley was successful in tickling the audience's appreciation. The rest of the bill was mediocre. At the Alhambra a new turn is Asra, an accomplished juggler, who adds grace to ability in a very pleasing manner. He is very proficient in the handling of billiard balls and cues, and makes an excellent finish in playing a tune on bells attached to his hat by rebounding billiard balls, which he plays on a neat table, which was evidently manufactured by a Chicago firm. He scored an unqualified success. The Julianos introduce a series of novelty instruments in their musical act, and on what were apparently popguns, reeds and spinning wheels they rendered some good selections. The act is an excellent one, but their value would be enhanced if they devoted as much of their taste to dress as they have done to their apparatus. The success of the bill is Rozina Caselli, with her lilliputian dogs. She was recalled again and again.

That charming ballet, Entente Cordiale, has ventured to slightly alter the peacefulness of its title by introducing the North Sea incident in its last scene, depicting the Russian sailors firing upon British fishermen and the surrender of Russia to Britain's naval supremacy, which naturally brought huge cheers from the upper part of the house. Spring and Spring are a French team with an English name, consisting of two men and a woman who jump into barrels and into the audience's favor with great rapidity.

Last Thursday, through the courtesy of Marshall Moore, the manager, and Thomas Coates, the press representative, was shown outside the new Coliseum, which is one of the finest theatrical structures anywhere to be found. I have been promised an authorized description, which will absolutely be the first issued, and I hope to send it in a few days.

On tour there are several American teams who have at some time or other appeared in London. In Newcastle-on-Tyne, at the Empire, Ching Ling Foo tops the bill with his mystic act. At the opposite house, the Pavilion, Houdini and Hayman and Franklin, in their amusing sketch, A Matrimonial Agency, score a big success. At the Empire, Edinburgh, McPhee and Hill, Eugene Stratton, Gallagher and Hill, and the Black Troubadours help to make a strong bill. At the Empire Palace, Bradford, are the three Nevarros, who make their London debut next week at the Hippodrome.

Fiske and McDonough have caught on at the Empire Palace, Leeds, while Al Lawrence, Mr. and Mrs. Paul Knox and Imro Fox are doing very well at the Tivoli. Carl Hertz is mystifying the new audiences in Cardiff, while at Swansea Winona Winter and Banks and Post Mason contribute an excellent American addition to the bill.

Lil Hawthorne is still capturing her audiences in the provinces and at the Nottingham Empire she is making a big hit.

Dublin is being entertained at the Empire by Prince Kokin, and Margaret Ashton, though billed, is unfortunately unable to appear through illness.

Mr. G. Knowles, the Young American Quintette, and the Levinos, lately returned from Australia, are nightly proving big attractions at the Palace, Leicester, while at the Hippodrome, Glasgow, Terry and Lambert are headliners.

Charles R. Sweet is at the Empire, Liverpool, while Grant and Grant, the colored team, are making good at the Hippodrome in the same town.

Booker and Narbils are at the Palace Theatre, Bath. Newhouse and Ward and Ross and Grayson appear at the Brighton Alhambra. Marba and Venty, Hume, Ross and Lewis are making big successes at the People's Palace, Bristol, while at the Hippodrome, in the same town, charming Ella Shields is captivating her audiences. Brown and Nevarro are on the same bill.

In Dundee Gerald is amusing the Palace audiences. Meler and Mora are at the Hippodrome, Salford, and Frank Bernard and company and Hamilton Hill are at the Palace, Southampton.

Barton and Ashley in their amusing sketch, Canal Boat Sal, are headliners this week at the Oxford, Middleboro. Rastus and Banks arrived on the Majestic last Wednesday, and inform me that they open on Dec. 12 at Moss' Sheffield house.

The same week Eva Westcott opens at the Palace, Blackpool, in her monologue playlet, while



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December 12, Proctor's 23d Street; Dec. 19, Circle, N. Y.; Dec. 26, Orpheum, Brooklyn; Jan. 2, Victoria, N. Y.; Jan. 9, Yorkville, N. Y.; Jan. 16, open; Jan. 23, Trenton, Trent Theatre; Jan. 30, Shea's, Buffalo; Feb. 6, Toronto, Shea's Theatre; Feb. 13, Pittsburgh, Grand Opera House; Feb. 20, Keith's, Cleveland; Feb. 27, Chase's, Washington; March 6, Cook Opera House, Rochester; March 13, Temple, Detroit; March 20, Chicago; March 27, Minneapolis, Orpheum; April 3, Denver, Orpheum; April 10, Travel to Omaha; April 17, Omaha, Orpheum; April 24, St. Joe, Orpheum; April 30, Kansas City, Orpheum; May 8, New Orleans, Orpheum. From June 1 to Aug. 21, resting at Summer Home, Macatawa Park, Mich. Sail for England Sept. 4.

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Politely proffers some new "monologues" in Vaudeville. Keith's, Providence, this week. Lovely season—delightfully booked up.

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He gives a performance in two parts, the first part consisting of juggling the smallest and lightest objects, even to a feather pen, with the utmost grace, agility and finesse, something never attempted by Strong Men.

The Second Part consisting of an exhibition of herculean strength never equalled in the Vaudeville World. Juggling, tossing in the air, and catching heavy objects, such as other strong men merely attempt to lift.

**SPADONI stands without a peer in his line. The One, The Great, The Inimitable.**

I hereby warn all Managers that I forbid them using my name for the purpose of booming other acts, or for any commercial purposes whatever.

My name is my stock in trade, and I intend to protect it to the full extent of the law.—**PAUL SPADONI.**

**TO WHOM IT MAY CONCERN:**—During the season 1895 and 1896 I engaged Paul and Agnes Spadoni for my Hopkins Trans-Oceanic Star Specialty Co.; the number was made up of wire walking by Agnes Spadoni and was finished by Paul Spadoni's Cannon Ball Juggling, which is identical as performed by Spadoni in his show of to-day. The tossing of the cannon balls, now being thrown by Spadoni's man at the finish of the act, was then thrown by Agnes Spadoni. I give the above statement unbiased in any way.—**ROBT. FULGORA.**

Tom Browne, the whistler, will also be on the bill.

In my letter of Oct. 29 I mentioned having the pleasure of meeting Florence Nesbitt, while I should have said Miriam Nesbitt; while in the letter dated Nov. 12, through a printer's error, a turn which I spoke highly of on the Palace bill as the Follies and not the "Poller," as inserted.

Mrs. Will H. Fox, late one of the Emerald Sisters, presented her husband with a baby boy last Monday night. Mother and child are doing well.

The Tossing Austins are back in London from Berlin and open at the Pavilion Glasgow, on Monday. They are engaged for pantomime at the Theatre Royal, Nottingham, this Christmas. Katherine Dahl also appears at the Pavilion Glasgow, on Monday.

The Three Dumonds, lately returned from South Africa, are shortly to appear at the Palace Theatre in a new act entitled in the Latin Quarter.

Sailing to-day for South Africa on the *Kentworth Castle* are Florence and Lillian, Frank Lynn Howard and St. Clair Burley and Burley, and Benjamin F. Taylor with his Magic Kettle, while arriving from those shores are Cinquevalli, Charles Stewart, Lieutenant Travis, Kitty Corri, and May Moore.

A copyright performance was given of the burlesque, *The American Ambassador*, by Glen Mac Donough and Victor Herbert, in London on Nov. 21, under the direction of Charles Warren, Witmark's worthy representative.

REVONOC.

### SPADONI PROTECTS HIS NAME.

Paul Spadoni, the celebrated juggler, was very indignant yesterday when he learned that a juggler who arrived from Europe a few days ago had been advertised as "greater than Spadoni." He immediately took steps to have the matter adjusted, and the newcomer will have to rest upon his own efforts for recognition by the managers and public without trading on the reputation Spadoni has gained by his long and successful engagements in this and other cities. Spadoni does not have to depend upon comparisons, as he stands alone in his line of work. He is the only juggler who can catch on the back of his neck a cannon ball actually fired from a cannon by powder. He can juggle five cannon balls at once, which is a world's record for heavy weight juggling. In addition to this he can manipulate the lightest and most delicate objects with the same ease and grace as when handling the heavier ones. Through his sole representative, Charles Bornhaupt, he has issued a warning to all managers that his name must not be used for the exploiting of other performers, as he believes in a fair field and no favor.

### A JOKE ON AL G. FIELD.

While the Al G. Field Minstrels were exhibiting in a little city out West Mr. Field thought it would be a good joke on the people who were upon the stage to shut off the electric lights for a moment or so. The company carries a special switchboard for their electrical effects and two electricians, Howard Ewing and his assistant. These men, as is their custom, were reading at the back of the stage while the first part was in progress. Mr. Field quietly slipped to the switchboard, took hold of the main switch, and thinking he was turning off the lights, turned on a thousand volts. This operation exploded all of the lamps in the border lights, burned out the fuses of the entire electrical plant, and caused a shower of glass to rain down upon the heads of those upon the stage. Of course the whole plant was disabled, and it was necessary to expend \$200 in repairs. Mr. Field plays his practical jokes without electrical effects now.

### ZANGWILL SKETCH SHELVED.

Isabel Irving has come to the conclusion that Percy Williams' opinion of Israel Zangwill's sketch, *Six Persons*, is correct, and she has discarded it in favor of a comedietta called *A Dainty Burglar*, which gives her much more scope and is better adapted to the tastes of the average vaudeville audience than Mr. Zangwill's psychological playlet. The new offering was substituted for *Six Persons* on Tuesday last at Proctor's Fifty-eighth Street house, and Miss Irving and Wilfred Hertz succeeded so admirably in it that they can now resume their vaudeville tour with every confidence, as they have an act that is sure to please.

### VAUDEVILLE IN BROOKLYN.

The wonderful enterprise of Manager Percy Williams was again shown last week, in the notable and expensive engagement of Ireland's Own Band, which was one of the features of the St. Louis Fair. The organization is a band and orchestra combined, and contains a number of instruments that add a softness and beauty to many of the selections that is impossible with the average military band. The selections were such as appeal to the minds and hearts of all Irishmen, and it is needless to say they were heartily applauded. Solos were sung by James Brady, tenor, and Lillian O'Mara, the "Irish Thrush," who charmed her hearers with "The Last Rose of Summer" and "The Pretty Girl Milking Her Cow," sung most charmingly. In a sweet, clear, true voice, of splendid range and admirable quality, Ireland should be congratulated on having produced this gifted singer, who reflects the greatest credit on her native land. The Kelly Trio, two boys and a girl, danced Irish jigs and reels very nicely. Fred Niblo, the humorist; Stuart, the male Patti; and Stanley and Birbeck shared the honors in the regular vaudeville programme, which included Charles Hara, the Messenger Boys' Trio, and Meehan's dogs. This week Hertzog Brothers' horses, Guerrero, Yorko and Adams, Sydney Grant, Howard Brothers, Rosalie and Doretto, and others.

At Watson's Casey Corner Wolf and Milton, W. S. Harvey and company, Tourist Trio, Morrissey and Rich, Hill and Hill, and the Clausen Sisters complete the olio. The Female Drummer will be the burlesque for this week.

John C. Rice and Sally Cohen in *The Kleptomaniacs* and Louis A. Simon, Grace Gardner and company in *The New Coachman* were close competitors for first place in the comedy last week. Both sketches are big comedy hits and a laugh from start to finish. Bobby Gaylor in a good monologue kept the attention of his audience, and Bedini and Arthur in their funny juggling act kept the house on edge every moment they were on the stage. Dixon and Holmes won decided appreciation in a very clever character singing act, and Rice and Elmer and the Sensational Boises both scored hits in acrobatic work. The Four Avolos and Albora Trio in music completed a most enjoyable and good vaudeville bill. This week Metropolitan Operatic Quartette, McCabe, Sabine and Vera, Edgar Bixley, English Girls, Athos Family, Cook and Sylvia, Roy and Clark, Lotta Gladstone, and Crawford and Manning.

### VAUDEVILLE JOTTINGS.

Frederic Melville writes from Berlin that La Motte-girl has enjoyed a very successful return engagement at the Wintergarten in that city. Mr. Melville's letter also contains an interesting item about the Magic Kettle excitement in Germany. It seems that the press agent of the Wintergarten and a friend of his cornered the liquid air market by signing a contract with the only factory that makes the mysterious substance in Berlin, giving them the exclusive right to buy it for exhibition purposes. The Magic Kettle act was booked at the Hansa Theatre, Hamburg, and the air had to be brought from Paris. The journey was so long that the air evaporated before it reached Hamburg, and the Kettle people had to pay an exorbitant price for the necessary atmosphere to the shrewd Germans who had cornered the market.

James E. Rome and Marguerite Ferguson have issued a very neat and attractive calendar, containing a reproduction of a photograph of themselves, taken under the Balance Rock in the Garden of the Gods, Colorado. The little folder makes a most artistic souvenir.

Billy Beard is in his twentieth successful week with *Faust's Minstrels*.

Daly and Kelo (Two Blackbirds) are in their twenty-first week with *Faust's Minstrels*, sitting on the heels and the Kettle people had to pay an exorbitant price for the necessary atmosphere to the shrewd Germans who had cornered the market.

The Great Heywood, after a pleasant vacation, which he spent in New York, has returned to DuMont's Minstrels in Philadelphia, doing his specialty for the twenty-first week, and will remain for four weeks or longer.

The appearance in vaudeville Dec. 5 of Gertrude Sans Souci, of Minneapolis, has created a stir in social and artistic circles in her home city, where she has been prominent for years as an artist and composer. Her debut was made at the new Orpheum Theatre, in that city, and she will be booked over the various circuits. Miss Sans Souci is the composer of several songs, including "When Love's Sweet," "Wishes," "My Heart is Singing," and "Thoughts."

R. F. Rosenthal, who has been acting on behalf of several European managers for some time past, booking American acts for the other side, will sail for England on the "Oceanic" on Wednesday.

The twin daughters of Mrs. Alice J. Shaw have been engaged to appear in Lady Teazle, in which Lillian Russell will make her reappearance at the Casino in the near future.

Gus Lane, of the staff attached to the Weber Music Hall, is recuperating from a serious illness at Freeport, L. I. He expects to be able to resume work for Weber and Ziegfeld in the near future.

Mr. and Mrs. Alfred Kely are the headliners of the opening bill at the new Dominion Theatre in Winnipeg, which was scheduled to open yesterday. They will remain there for two weeks, and will then jump to Hyde and Behman's, Brooklyn, opening their Eastern dates on Jan. 2.

The first play to be burlesqued at the Weber Music Hall will be *The College Widow*. The travesty will not be introduced until after Christmas, and will form a part of the present entertainment, some of the less important portions of which will be eliminated.

Billy McClain, the colored comedian, who is now in London, has written *The Mirror* praising the views of H. B. Harte on the race question. European vaudeville, published in one of Mr. Houdini's recent letters.

Nat D. Jerome is in his twelfth week, playing the principal comedy part of *Solly Cohen* in M. W. Taylor's *Why Women Sin* co. Mr. Jerome's press notices have been most favorable.

Jane Courthope and Charles Forrester enjoyed the distinction last week of being billed as a special feature at Keith's Providence house, being rated next to Harry Gilfoil, in a bill that included some of the best known comedians in the business. Their sketch, *A Fisherman's Luck*, has made a big laughing success, and they are already booking time for next season.

Marshall P. Wilder has sent *The Mirror* a most attractive programme of the entertainment given by him in Yokohama, Japan, where he arrived early in November. Mr. Wilder and his wife are making a tour of the world.

Flake and McDonough are more than delighted with the conditions in music-hall-loving England, and will probably remain abroad indefinitely.

John Bertram White, a fourteen-year-old lad of Des Moines, who has attracted attention on account of his soprano voice, made his debut in vaudeville at the Bijou in Des Moines, Dec. 5.

A one-act sketch, entitled *The Boss of the Kitchen*, was presented at the Third Avenue Theatre, on a recent Sunday evening, by Cubitt's Comedy co. and made a hit. Pete Cury, as Bridger Maloney, has to respond to several encores, while the grotesque acrobatic dancing of Julia Gardner was received with marked approval. Ida Hopper, soprano, also scored in her part selections, "Snowdrops" and "One Little Soldier Man." The ensemble numbers were very pleasing.

Johnnie Myrie and Chauncey Holland, who have been identified with dramatic work, will enter the vaudeville field at the close of the present season. They are now arranging their bookings, which include several of the Eastern park circuits.

Helena M. Castano, of the Dancing Castanos, has been removed from Roosevelt Hospital, where she has been a patient for the past eleven weeks, suffering from typhoid fever. She has rejoined her mother and brother at their home, and under tender care is rapidly gaining strength. She hopes to resume work in vaudeville with her brother in the near future.

Mrs. James P. Lee presented her husband with a bouncing baby girl on Sunday, Dec. 4. The interesting event occurred at Boston, Mass. Mrs. Lee and the baby are doing nicely.

Tom Lewis and Sam J. Ryan continue to meet with great approval as "The Unknown," and Timothy McGee in George M. Cohan's comedy, *Little Johnny Jones*, which will be at the Liberty Theatre for another fortnight.

Charles Leonard Fletcher opens on the Orpheum Circuit in Denver this week after a very successful six weeks' engagement on the Kohl-Castle Circuit. On his return to New York in March Mr. Fletcher will add to his new act an impersonation of David Warfield in *The Music Master*, which he will use in conjunction with his Dickens impersonations.

### VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adair and Dahn—Keith's, Boston, 12-17.  
Adamini and Taylor—Maryland, Balt., 12-17.  
Adams and White—York, St. Johns, Can., 12-17.  
Adams, Jennie—9th and Arch, 12-17.  
Ader Trio—Orange St., Lancaster, Pa., 12-17.  
Addison and Livingston—Star, Rembrandt, Minn., 12-17.  
Adler, Flo—Sheu's, Toronto, 12-17. Temple, Detroit, 19-24.  
Albions, The—Bijou, Oshkosh, Wis., 12-17.  
Alburus and Bartram—Empire, Stratford, Eng., 12-17.  
Albion, Mr. and Mrs.—Keith's, Prov., 12-17. Keith's, Cleveland, 19-24.  
Allmon, Joe—Empire, Frisco, 12-17.  
Amos—Keith's, Cleveland, 12-17.  
Ardelle and Bayard—Poll's, Waterbury, Conn., 12-17.

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Ashton and Earl—C. O. H. Chgo., 12-17.  
ASTON, MARGARET—Empire, Glasgow, Scot., 12-17. Empire, Edinburgh, 19-24.  
Atalanta, La Belle—Empire, Stratford, Eng., 12-17.  
Empire, Shepherds Bush, 19-24.  
Athos Trio—H. and B., Bklyn., 12-17.  
Audet, Joseph—Sheedy's, Fall River, Mass., 12-17.  
Austin, George—Columbia, St. Louis, 12-17.  
Austins, Tossing—Pavilion, Newcastle, Eng., 12-17.  
Avolos, Four—Chase's, Wash., 12-17.  
Bailey and Madison—Victoria, N. Y., 12-17. Pastor's N. Y., 19-24.  
Baker, Peter—Orph., Omaha, 11-17. Orph., St. Joe, Mo., 18-24.  
Ballier, Clara—Proctor's, Newark, N. J., 12-17.  
Barr and Evans—Mohawk, Schenectady, N. Y., 12-17.  
Barnes and Washburn—Unique, Bellingham, Wash., 12-17.  
Barnes, Paul—Keith's, Phila., 12-17.  
Barnes, Stuart—G. O. H., Pittsburgh, 12-17.  
Barr and Evans—Mohawk, Schenectady, N. Y., 12-17.  
Barrett Sisters—Hopkins', Louisville, 12-17. G. O. H., Indianapolis, 19-24.  
Barrington and Martell—Orange St., Lancaster, Pa., 12-17.  
Barrows and Lancaster—Keith's, Phila., 12-17.  
Barry and Halvers—Poll's, Hartford, Conn., 12-17.  
Barry and Wilson—Proctor's, Albany, 12-17.  
Barry, Mr. and Mrs. Jimmie—Victoria, N. Y., 12-17.  
Barlett and Collins—Dominion, Winnipeg, Can., 12-17.  
Beebe Quartette—Keith's, Boston, 12-17.  
Beck and Davis—Edison, Helena, Mont., 12-17.  
Belford, Mr. and Mrs. Al. G.—Star, Muncie, Ind., 12-17. Pastor's, N. Y., 19-24.  
Bell, Digby—Keith's, Boston, 12-17. Keith's, Prov., 19-24.  
Bellman and Moore—Keith's, N. Y., 12-17. Keith's, Balt., 19-24.  
Bell, Senator Frank—Havmark, Chgo., 12-17.  
Bennett and Rich—Columbia, Bklyn., 12-17.  
Bennetta, Musical—Keith's, Cleveland, 12-17.  
BERGHE, VALERIE—Orph., St. Joe, 12-17.  
Sheu's, Buff., 19-24.  
Beulah and Miller—G. O. H., Pittsburgh, 12-17.  
Bixley, Edgar—H. and B., Bklyn., 12-17.  
Blackson and Burns—Yorkville, N. Y., 12-17.  
Blondell, Libby—Columbia, Bklyn., 12-17.  
Blusson, Molly—Nickelodeon, Boston, 12-17.  
Boises, Four—Chase's, Wash., 12-17. Keith's, Balt., 19-24.  
Boston Brothers—G. O. H., Pittsburgh, 12-17.  
Bradshaw, Charles H.—Chase's, Wash., 12-17. Garlick, Wilmington, Del., 19-24.  
Braham, Michael—Proctor's, Newark, N. J., 12-17.  
Branda, Ella—Victoria, N. Y., 12-17.  
Brittons, The—Poll's, Bridgeport, Conn., 12-17.  
Brooks and Young—Family, F. St. Louis, Ill., 4-19.  
Brooks, Herbert—Keith's, Phila., 12-17.  
Brooks, Jeanette—Casto, Lowell, Mass., 12-17.  
Brown and Wright—Cleveland's, Chgo., 11-17. G. O. H., Joliet, Ill., 19-24.  
Brown, Harris and Brown—H. and S. N. Y., 12-18.  
Browne, Whistling Tom—Empire, London, Eng., indefinite.  
Bruno and Russell—Proctor's, Newark, N. J., 12-17.  
Rulla and Raymond—9th and Arch, Phila., 12-17.  
Burton, Al.—G. O. H., Pittsburgh, 12-17.  
Burtons and Brooks—G. O. H., Indianapolis, 12-17.  
Columbia, Cincinnati, 19-24.  
Rush-De Vere Trio—Columbia, Boston, 12-17.  
Bush, Frank—Pastor's, N. Y., 12-17.

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- Calcedo—Keith's, N. Y., 12-17.
- Cain and De Forest—Portland, Port., Me., 12-17.
- Calder, A. K.—Orpheus, Omaha, 12-17.
- Callahan and Bell—Portland, Port., Me., 12-17.
- Campbell and Belkirk—Olympic, Chgo., 12-17.
- Campbell, Dillon and Campbell—Haymarket, Chgo., 12-17.
- Candell and Carleton—Orph., St. Joe, Mo., 12-17.
- Carberry and Stanton—Dominion, Winnipeg, Can., 12-17.
- Carlin and Otto—Maryland, Balto., 12-17.
- Carlo's Dogs—Pastor's, N. Y., 12-17.
- Carlin, Lillian—Proctor's 5th Ave., 12-17.
- Carmen, La Belle—C. O. H., Chgo., 12-17.
- Carmen Sisters—Proctor's 5th Ave., 12-17.
- Carrie, Mlle.—Unique, Eau Claire, Wis., 12-24.
- Carroll, Bobby—Grand, Joliet, Ill., 12-17.
- Carson and Willard—Shea's, Buffalo, 12-17.
- Carter and Bluff—Keith's, Phila., 12-17. Mechanics, Salem, Mass., 12-17.
- Carter, Billy—Keith's, N. Y., 12-17.
- Carter-De Haven Sextet—Columbia, St. Louis, 12-17. C. O. H., Chgo., 12-17.
- Cartwright and Harris—Poll's, New Haven, Conn., 12-17.
- Cassmore and Florence—Columbia, Boston, 12-17.
- Cassington and Stewart—Nickelodeon, Boston, 12-17.
- Chadwick, Treva—Columbia, 12-17.
- Champion Dancers—Proctor's 23d St., 12-17.
- Champion—Chase's, Wash., 12-17.
- Chassin—Orph., Omaha, 11-17.
- Chester, Mlle.—Maryland, Balto., 12-17. Cook's, Rochester, 12-17.
- Chinquilla and Nitram—Pastor's, N. Y., 12-17.
- Chinamen Sisters—Watson's, Bklyn., 12-17.
- Clifford and Burke—Keith's, Cleveland, 12-17.
- Clifford and Hall—Shea's, Fall River, Mass., 12-17.
- Cline, Maggie—Keith's, Bklyn., 12-17.
- Clark and Duncan—C. O. H., Chgo., 12-17. Olympic, Chgo., 12-17.
- Colby and Way—Poll's, Springfield, Mass., 12-17.
- Coghlan, Rose—H. and B., Bklyn., 12-17.
- Cole, Josephine—C. O. H., Chgo., 12-17.
- Collins and Hawley—Keene's, Bklyn., 12-17.
- Collins and Hart—Empire, London, Eng., 25-Feb. 12.
- Collins, Terrill Brothers and Simon—Proctor's, Albany, 12-17.
- Conchas, Paul—Victoria, N. Y., 12-17.
- Conway and Leland—Empire, Portsmouth, Eng., 12-17. London, 19-Jan. 30.
- Conwell and Swan—9th and Arch, Phila., 12-17.
- Cook, F. Allen—Howard, Boston, 12-17.
- Cook and Sylvia—H. and B., Bklyn., 12-17.
- COOKE AND MISS ROBERT—Victoria, Manchester, Eng., 12-17. Coliseum, London, 19-Jan. 14.
- Cooper and Robinson—Poll's, New Haven, Conn., 12-17.
- Cotton's Donkeys—Empire, Hoboken, N. J., 12-17.
- Crane Brothers—Empire, Hoboken, N. J., 12-17.
- CRANE, GARDNER, MR. AND MRS.—Orph., Utica, N. Y., 12-17.
- Crawford and Mitchell—H. and B., Bklyn., 12-17.
- CRESSY, WILL M. AND BLANCHE DAYNE—C. O. H., Indianapolis, 12-17. Orph., N. Or., 19-31.
- Crowley and Foley—Keith's, N. Y., 12-17. Maryland, Balto., 12-17.
- Cunningham and Lord—C. O. H., Pittsburgh, 12-17.
- Curtis, May—Casto, Fall River, Mass., 12-17.
- Cutts, Six Musical—H. and B., Chgo., 12-17.
- Dagwell, Aurie—New Bedford, 12-17.
- Dahl, Katherine—Parlor, Castle, Eng., 12-17.
- Dahlia, Lee—Shea's, Buffalo, 12-17.
- Dale, Violet—Keith's, Prov., 12-17.
- Daly and De Vere—Proctor's 5th Ave., 12-17.
- Dalley Sisters—A. and S., Boston, 12-17. Coles, Lynn, 12-17.
- Dammann Troupe, Carl—Poll's, Springfield, Mass., 12-17.
- Darrow, Mr. and Mrs. Stuart—Poll's, Springfield, Mass., 12-17. H. and B., Boston, 12-17.
- Deacon, De—Columbia, Boston, 12-17.
- Davies Duo—Novelty, Vallejo, 12-17. Fischer's, San Francisco, 12-17.
- Davis and Walker—Williamsport, 12-17.
- Day Edmund—Proctor's 5th Ave., 12-17.
- DAY, GEORGE W.—Portland, Port., Me., 12-17.
- Mechanics, Salem, Mass., 12-17.
- Dayne, Dorothy—Grand, Joliet, Ill., 12-17.
- DE BIERE, ARNOLD—Wintergarten, Berlin, 5-Jan. 14.
- De Lion, Clement—Orph., Los Angeles, 12-24.
- De Mar, Fleurette—Yorkville, N. Y., 12-17.
- De Muths, The—Proctor's, Albany, 12-17.
- De Witt, Burns and Torrance—Orph., Los Angeles, 5-17.
- De Witt, Shorty and Lillian—Mohawk, Schenectady, N. Y., 12-17.
- Deil' Oro, Luigi—Keith's, N. Y., 12-17.
- Delany—G. O. H., Pittsburgh, 12-17.
- Delmar, The—Poll's, New Haven, Conn., 12-17.
- Delmore and Lee—Olympic, Chgo., 12-17. Haymarket, Chgo., 12-17.
- Delmore Sisters—Olympic, Chgo., 12-17.
- Dereida and Henne—Empire Palace, Johannesburg, South Africa, 17-April 2.
- Daveau, Hubert—Columbia, Cincinnati, 12-17. Hopkins, Louisville, 12-17.
- Devoy, Emmet—Keith's, Phila., 12-17.
- Dix, Henry—Columbia, Toledo, 12-17. Cook's, Rochester, N. Y., 12-17.
- Dixon and Anger—Howard, Boston, 12-17.
- Dixon and Holmes—H. and S., N. Y., 12-18.
- DOHERTY SISTERS—Ronnach, Vienna, 1-31.
- Dollar Troupe—Y. and S., N. Y., 12-17.
- Doone, Allan—Casto, Fall River, Mass., 12-17.
- DOONS, T. NELSON—Wintergarten, Berlin, Germany, 1-31.
- Doyle, Daring—Cineograph, Spokane, 12-18. Coeur d'Alene, Spokane, 12-17.
- Drawee—Shea's, Toronto, 12-17.
- Drew, John E.—9th and Arch, Phila., 12-17.
- Drummers, Quartette—Proctor's 5th Ave., 12-17.
- D's and D's—Star, Hamilton, Can., 5-17. Dea's, Toronto, 12-17.
- Dudley and Chesley—Keith's, Boston, 12-17.
- Duffy, Sawtelle and Duffy—Portland, Port., Me., 12-17.
- Dunbars, Four Casting—Circle, N. Y., 12-17.
- Duncan, A. O.—Yorkville, N. Y., 12-17.
- Dupont, Mary—Empire, Hoboken, 12-18. Keith's, Balto., 12-17.
- Durand and Mortimer—Keene's, Bklyn., 12-17.
- Earl and Wilson—C. O. H., Pittsburgh, 12-17.
- ECKHOFF AND GORDON—Hathaway's, New Bedford, 12-17.
- Edith Ballet Troupe, Rose—Madison Sq. Garden, 17-19.
- Eldridge, Press—Poll's, New Haven, Conn., 12-17. Poll's, Hartford, 12-17.
- Elliot, Master—Poll's, Springfield, 12-17.
- Emmett, Grace—H. and B., Chgo., 12-17.
- Empire City Quartette—Victoria, N. Y., 12-17.
- Empire Comedy Four—Orph., Minneapolis, 12-17.
- English Girls, Eight—H. and B., Bklyn., 12-17.
- Eretto Family—Hippodrome, Paris, France, Nov. 28-17.
- Eubank, The Great—Lille's, Breslau, 1-30.
- Fadette's Orchestra—Maryland, Balto., 12-17. G. O. H., Pittsburgh, 12-17.
- Falardo—Empire, Frisco, 12-17.
- Fantas, Two Tany—San Luis, Obispo, 12-17.
- Farley James and Bonnie—G. O. H., Indianapolis, 12-17. Columbia, Cincinnati, 12-17.
- Fay, Elde—Keith's, Cleveland, 12-17.
- Felix and Barry—Olympic, Chgo., 12-17.
- Ferguson and Peasmore—Castle, Bloomington, 12-17.
- Fialkowski—Keith's, Prov., 12-17.
- Fields, Happy Fanny—Empire, Hackney, 19-24. Empire, Holloway, 26-31.
- Field, Nettie—Howard, Boston, 12-17.
- FIELDS, W. C.—Eden, Milan, Italy, 1-15. Princess, Manchester, Eng., 19-Mar. 30.
- Filion and Errol—Orph., Omaha, 12-17. Orph., Denver, 12-17.
- FISHER, MR. AND MRS. PERKINS—H. and B., Bklyn., 12-17.
- Flake and McDonough—Empire, Hull, Eng., 12-17. Empire, Sheffield, 12-17.
- FLETCHER, CHARLES LEONARD—Orph., Denver, 12-17. Orph., Minneapolis, 12-17.
- Florenz Troupe—Polles Bergere, Paris, France, 1-Jan. 14.
- Flynn, Joe—Poll's, New Haven, Conn., 12-17.
- Folkert, Arthur O.—Empire, Stockton, Cal., 12-17.
- Ford and Gehring—H. and S., N. Y., 12-17.
- Foster's Dog—Orph., Kansas City, 11-17.
- Fox, Della—Keith's, Prov., 12-17.
- Fox, Madge—Arcade, Toledo, 12-17.
- Fox and Melville—Grand, Sheffield, Eng., 12-17. Empire, Portsmouth, 12-17.
- Foy and Clarke—H. and B., Bklyn., 12-17.
- Francell and Lewis—Casto, Fall River, Mass., 12-17.
- Frank and Bob—Orph., Frisco, 5-17.
- Franklin, Irene—Hopkins, Louisville, 11-17.
- Fuller, Ida—Busch Circus, Berlin, Germany, 12-24.
- Frobel and Ruge—Montpeller, France, 5-30.
- Gallati's Dogs and Monkeys—Proctor's, Albany, 12-17.
- Gardner Children, Three—Poll's, Springfield, Mass., 12-17.
- Gardner and Stoddard—Utahna, Ogden, Utah, 12-17.
- Gardner and Vincent—Mechanics, Salem, Mass., 12-17.
- Gardner, Jack—Columbia, St. Louis, 12-17.
- Gardner, J. Bernard—Arcade, Toledo, 12-17.
- Garrison, Jules and Ella—Maryland, Balto., 12-17.
- Garson, Marion—G. O. H., Pittsburgh, 12-17. Maryland, Balto., 12-17.
- Gash Sisters—Maryland, Balto., 12-17.
- Gaylord, Bonnie—Flom's, Madison, Wis., 12-17.
- Genaro and Theol—Pastor's, N. Y., 12-17.
- George and Harrington—Casto, Fall River, Mass., 12-17.
- George, Edwin—Gen. Haverhill, Mass., 12-17.
- Gerard, Francis—Keith's, Prov., 12-17.
- Germain—Proctor's 23d St., 12-17.
- Gilbert and Burt—Howard, Boston, 12-17.
- Gilbert, Harry—Keith's, Boston, 12-17.
- Gillen, Tom—Empire, Hoboken, N. J., 12-17.
- Gladstone, Lotta—H. and B., Bklyn., 12-17. H. and S., N. Y., 12-17.
- Glimmerettes, Six—Keith's, Phila., 12-17.
- Glenroy, James—Richmond, N. Y., Boston, 12-17.
- Godfrey, Hal—Temple, Detroit, 12-17. Cook's, Rochester, N. Y., 12-17.
- Glose, Augusta—Orph., Denver, 12-17.
- Goggin and Davis—South and Euston, Eng., 12-17.
- Golden and Hughes—Hathaway's, New Bedford, Mass., 12-17.
- Golden, George Fuller—Victoria, N. Y., 12-18.
- Gordon, Cliff—Keene's, Bklyn., 12-17.
- Gordon, Don and Mrs. Harry—Columbia, Boston, 12-17.
- Gorman and Moore—Casto, Fall River, 12-17.
- Grand Opera Trio—Chase's, Wash., 12-17.
- Grant, Alf—Trent, Trenton, N. J., 12-17.
- Grant, Sydney—Orph., Bklyn., 12-17.
- Grattan, Stephen—Proctor's 23d St., 12-17.
- Green and Werner—Proctor's 23d St., 12-17. Circle, N. Y., 12-17.
- Gregory and Wood—Pastor's, N. Y., 12-17.
- Guerrero, Rosario—Orph., Bklyn., 12-17.
- Hallen and Fuller—Keith's, Cleveland, 12-17.
- Hanson, Mildred—Proctor's, Albany, 12-17.
- Harcourt, Frank—Standard, Houston, Tex., indefinite.
- Hardeen, Theodore—Empire, Shepherd's Bush, Eng., 12-17. Empire, Cardiff, Wales, 12-17.
- Harmony Four—Lyceum, London, Eng., 26-31.
- Hartigan, Desmond and Bailey—Keith's, Prov., 12-17.
- Hartigan, H. and B., Chgo., 12-17.
- Hart, Maurice—Casto, Lowell, Mass., 12-17.
- Harvey Comedy Four—Orph., Kansas City, 11-17.
- Harvey, W. S.—Watson's, Bklyn., 12-17.
- Haskell, Louie—Proctor's, Newark, N. J., 12-17.
- Hathaway and Walton—Victoria, N. Y., 12-17.
- Hawkins, Lew—Howard, Boston, 12-17.
- Hawthorne, Hilda—Mohawk, Schenectady, N. Y., 12-17.
- Hayes and Healey—Columbia, St. Louis, 12-17.
- Hayden, John—Shea's, Toronto, 12-17.
- Hayman and Franklin—Empire, Bristol, Eng., 12-17.
- Hippodrome, Liverpool, 12-17.
- Hickock, Charles—Bijou, Marinette, Wis., 12-17. Bijou, Oshkosh, 12-17.
- Hefron, Tom—Palace, Sioux City, Ia., 12-17.
- Hellman—Dominion, Winnipeg, Can., 12-17.
- Hennings, Lewis and Hennings—Orange St., Lancaster, 12-17.
- Hera, Charles—Proctor's 23d St., 12-17.
- Herbert and Willing—Novelty, Denver, 5-17.
- Herbert's Dogs—Yorkville, N. Y., 12-17.
- Herne, Crystal—G. O. H., Pittsburgh, 12-17.
- Herrmann, Adelaide—Mohawk, Schenectady, N. Y., 12-17.
- Herrmann, Stark—Pastor's, N. Y., 12-17.
- HERMANN THE GREAT—Orph., Frisco, 11-17.
- Herzog's Stallions—Orph., Bklyn., 12-17.
- Hess Trio—Yorkville, N. Y., 12-17.
- Hill and Hill—Watson's, Bklyn., 12-17.
- Hilliard, Robert—Keith's, N. Y., 12-17.
- Hoch, Alton—Poll's, Waterbury, Conn., 12-17.
- Trent, Trenton, N. J., 12-17.
- Hoey and Lee—Hopkins, Louisville, 12-17.
- Holdsforth, The—Crystal, Milwaukee, 12-17.
- Hollins, Two—Orange St., Lancaster, Pa., 12-17.
- Hooper, The—Hippodrome, London, Eng., Nov. 21-Jan. 14.
- Houdini, Harry—Grand, Manchester, Eng., 12-17.
- Howard and Band—Keith's, Prov., 12-17.
- Howard Brothers—H. and B., Bklyn., 12-17.
- Howard and North—Trenton, N. J., 12-17.
- Howard's Dogs and Ponies—Orph., Frisco, 5-17.
- Howley and Leslie—C. O. H., Chgo., 12-17.
- Huehn, Musical—Pastor's, N. Y., 12-17.
- Hughes, Charles—Columbia, Bklyn., 12-17.
- Hughes, Musical Trio—Shea's, Toronto, 12-17.
- Humes and Lewis—Arcade, Toledo, 12-17.
- Huntings, Four—Arcade, Toledo, 12-17. Columbia, Cincinnati, 12-17.
- Hurley Sisters—Shea's, Fall River, Mass., 12-17.
- Hyde and Heath—Bon Ton, Salt Lake City, 12-17.
- Ireland's Band—Orph., Bklyn., 12-17.
- Irish, Annie—Shea's, Toronto, 12-17.
- Irvine, Isabelle—Columbia, Boston, 12-17.
- Italian Trio—H. and B., Chgo., 12-17.
- James and Davis—Orange St., Lancaster, Pa., 12-17.
- Jansen and Herr—Keith's, Boston, 12-17.
- Japanese Guards—G. O. H., Pittsburgh, 12-17.
- Jellings and Jellings—Columbia, St. Louis, 11-17.
- Globe, St. Louis, 12-17.
- Jennings and Renfrew—Olympic, Chgo., 12-17.
- Johnson and Dean—Liebeck's, Breslau, Germany, 1-31.
- JOHNSONS, MUSICAL—Tivoli, New South Wales, indefinite.
- Jones, Irving—C. O. H., Chgo., 12-17.
- Jordan, Harry—Nickelodeon, Boston, 12-17.
- Josefina Trio—Orph., Los Angeles, 12-17.
- Jupiter and Jany—Orph., Fall River, 12-17.
- Kaufman Troupe—Victoria, N. Y., 12-17.
- Keatons, Three—Shea's, Toronto, 12-17. Keith's, Cleveland, 12-17.
- Kelly, Mr. and Mrs. Alfred—New Dominion, Winnipeg, 12-17.
- Kelly and Reno—Proctor's 125th St., 12-17.
- Kelly and Violette—Keith's, Cleveland, 12-17.
- Kelly, Walter—Chase's, Wash., 12-17.
- Kenna, Charles—Cleveland, Chgo., 12-17.
- Kennedy and Kennedy—Columbia, St. Louis, 12-17.
- Kennedy and Quattrell—Keith's, Prov., 12-17.
- Keno, Walsh and Melrose—Poll's, Hartford, Conn., 12-17.
- Kent, S. Miller—Victoria, N. Y., 12-17.
- Kenyon and Ballard—Empire, Hoboken, N. J., 12-17.
- Kenyon and De Gamo—Olympic, Chgo., 12-17.
- Kimball and Donovan—Keith's, Phila., 12-17. Keith's, Balto., 12-17.
- Klein, Clifton—C. O. H., Chgo., 12-17. G. O. H., Indianapolis, 12-17.
- Klein, Otto and Nicholson—Shea's, Buffalo, 12-17.
- Kleist, Paul—H. and B., Chgo., 12-17.
- Knight Brothers and Sawtelle—Haymarket, Chgo., 12-17.
- Kollins and Wilson—Novelty, Fresno, Cal., 12-17.
- La Moines, The—Poll's, Waterbury, Conn., 12-17.
- Lambert and Pierce—Olympic, Chgo., 12-17.
- Lang, H. and B., Chgo., 12-17.
- Langdon, Harry—Orph., Denver, 12-17.
- La Rose, Harry—C. O. H., Chgo., 12-17.
- La Tell Brothers—Mechanics, Salem, Mass., 12-17.
- Latona, Frank and Vera—H. and B., Bklyn., 12-17.
- Lee, O. H.—Nashua, N. H., 12-17. Union Hill, Gloucester, Mass., 12-17.
- Lavender and Tomson—Keith's, Phila., 12-17.
- Lavine—Clamaron Trio—Portland, Port., Me., 12-17.
- Lawrence and Leonard—23d St., 12-17.
- Lawrence, Al—Hippodrome, Liverpool, Eng., 12-17.
- Pavilion, Newcastle-on-Tyne, 12-17.
- Lawrence and Harrington—Mohawk, Schenectady, N. Y., 12-17.
- Lawson and Namon—Columbia, St. Louis, 12-17.
- Lee, Henry—Haymarket, Chgo., 12-17.
- Lee and Perring—Bijou, Sheboygan, Wis., 12-17.
- Leon—Poll's, Bridgeport, Conn., 12-17.
- Leonard and Drake—Columbia, Milwaukee, 12-17.
- Leonhardt—Crystal, Leadville, Colo., 12-17.
- Le Roy and Clayton—Proctor's, Newark, N. J., 12-17.
- Le Roy, Lillian—Keith's, Prov., 12-17. Keith's, Boston, 12-17.
- Leslie, Eddie—Unique, Eau Claire, Wis., 12-24.
- Leslie, George W.—Olympic, Chgo., 12-17.
- Lester, Harry B.—Proctor's 5th Ave., 12-17.
- Levin, Dolphus and Susie—Empire, New Cross, Eng., 12-17. Empire, Stratford, 12-17.
- Libby and Traver—Trenton, N. J., 12-17.
- Lindsay's Dogs—Hopkins, Louisville, 12-17.
- Litchfield, Mr. and Mrs. Nell—Palace, Plymouth, Eng., 12-17.
- Littlefield, Marion—Columbia, Denver, 12-17.
- Littlefield, C. W.—Shea's, Buffalo, 12-17.
- Lloyd, Herbert—Empire, London, Eng., Nov. 21-Dec. 30.
- Louie Brothers—Crystal, Denver, 12-17.
- Lovatts, The—Dominion, Winnipeg, Can., 12-17.
- Lutz Bros.—Mohawk, Schenectady, N. Y., 12-17.
- Lukens, Four—Empire, London, Eng., Nov. 1-Dec. 30.
- Lyric Comedy Four—9th and Arch, Phila., 12-17.
- McCarthy, Miles—Orph., Utica, N. Y., 12-17.
- McCabe, Sabine and Vera—H. and B., Bklyn., 12-17.
- McCarver, Garry and Bamboo—Arcade, Toledo, 12-17.
- McCord, Lewis—Haymarket, Chgo., 12-17. Columbia, St. Louis, 12-17.
- McGrath Brothers—Trenton, N. J., 12-17. Empire, Hoboken, 12-17.
- McIntyre and Heath—Orph., N. Or., 12-17.
- McKinnell, Mabel—Keith's, Phila., 12-17.
- McMahon's Watermelon Girls—Hopkins, Louisville, 12-17.
- McWaters-Tyson Co.—H. and S., N. Y., 12-17.
- Macdonald, James F.—Orph., Omaha, 12-17.
- Mack, John and Carrie—Pastor's, N. Y., 12-17.
- Mack, Two—Columbia, Bklyn., 12-17.
- Macy and Melville—Grand, Sheffield, Eng., 12-17.
- Madcaps, Four—Cook's, Rochester, N. Y., 12-17.
- Madcaps, Three—Keith's, Prov., 12-17.
- Maddox and Prouty—G. O. H., Pittsburgh, 12-17.
- Madison Brothers—Howard, Boston, 12-17.
- Maitland, Madge—Orph., Kansas City, 12-17. Orph., Denver, 12-17.
- Majestic Musical Four—Proctor's, Albany, 12-17. Proctor's 23d St., 12-17.
- Manola, Marion—Portland, Port., Me., 12-17.
- Marcus and Gattelle—C. O. H., Chgo., 12-17.
- Marinellas, The—Keith's, Bklyn., 12-17.
- Markey and Moran—Proctor's 23d St., 12-17.
- Marks, Clarence and Pearce Brothers—Empire, Frisco, 12-17.
- Martine and Burns—Empire, Hoboken, N. J., 12-17.
- Martine Brothers—Krystal Palast, Leipzig, Germany, 1-15. Melini, Hanover, 12-17.
- Mathews and Ashley—Keith's, Boston, 12-17.
- Mathews and Harris—Hathaway's, New Bedford, Mass., 12-17.
- Mathews and Haverly—Howard, Boston, 12-17.
- Mathews, The—C. O. H., Spokane, Wash., 12-17.
- May and Mille—Coeur d'Alene, Spokane, Wash., 12-17.
- Meyer and Mora—Hippodrome, Shrewsbury, 12-17.
- Mellini—Paris, 1-20. Monte Carlo, 22-Feb. 1.
- Melrose Troupe—Hopkins, Louisville, 11-17.
- Melville and Melville—Grand, Sheffield, Eng., 12-17.
- MEREDITH SISTERS—Coliseum, London, Eng., 10-indefinite.
- Merritt and Rozella—Hopkins, Louisville, 12-17.
- Merritt, Hal—Proctor's, Albany, 12-17.
- Metropolitan Operatic Quartette—H. and B., Bklyn., 12-17.
- Miett's Dogs—Haymarket, Chgo., 12-17.
- Mildred—Haymarket, Chgo., 12-17.
- Miles and Nitram—Pastor's, N. Y., 12-17.
- Millard, Laura—H. and B., Chgo., 12-17.
- Millard and Morlow—Schenectady, N. Y., 12-17.
- Mills and Morris—Keith's, Phila., 12-17. G. O. H., Pittsburgh, 12-17.
- Mitchell and Love—Columbia, Cincinnati, 12-17.
- Mitchell and Marron—Keene's, Bklyn., 12-17.
- Mortice and Elliot—Empire, Hoboken, N. J., 12-17.
- Morris, Joe—Arcade, Toledo, 12-17.
- Morrissey and Rich—Watson's, Bklyn., 12-17.
- Morse Trio, Theodore—Yorkville, N. Y., 12-17.
- Morse Brothers—Howard, Boston, 12-17.
- Mortice and Elliot—Empire, Shepherd's Bush, Eng., 12-17.
- Mortice, James—Cardiff, Wales, 12-17.
- Morton, James J.—Keith's, N. Y., 12-17.
- Mortons, Four—Poll's, Springfield, 12-17.
- MOTOGIL, LA CREATRICE—Levermore Tour, Eng., 1-31.
- Mouliere Sisters—Keith's, Boston, 12-17.
- Mowats, Five—Keith's, Boston, 12-17.
- Mudge, Eva—H. and B., Bklyn., 12-17.
- Murphy and Francis—Empire, Hoboken, N. J., 12-17.
- Murphy and Willard—Orph., Minneapolis, 11-17.
- Murphy, Mr. and Mrs. Mark—Orph., Denver, 19-31.
- Narella, Marie—Keith's, N. Y., 12-17.
- Nasmiths, The—Nickelodeon, Boston, 12-17.
- Naylor, Girls—Orph., Kansas City, 11-17.
- Naynons Birds—Keene's, Bklyn., 12-17.
- Nelson-Farmum Troupe—Proctor's, Albany, 12-17.
- Nelson Family—Orph., Omaha, 11-17.
- Newell and Niblo—Cook's, Rochester, N. Y., 12-17.
- News, The—Cleveland, 12-17.
- Newboys' Quartette—C. O. H., Chgo., 12-17.
- NIBLO, FRED—Keith's, Prov., 12-19. Keith's, Boston, 12-17.
- Nichols, Mary—Haymarket, Chgo., 12-17.
- Nobles, Milton and Dolly—Poll's, Bridgeport, Conn., 12-17.
- Nome, Robert—Olympic, Chgo., 12-17.
- Norton and Nicholson—Poll's, Bridgeport, Conn., 12-17.
- Novelty Club—Orange St., Lancaster, Pa., 12-17.
- Nugent, J. C.—Poll's, Springfield, Mass., 12-17.
- Nugent, Katherine—M. H., Boston, 12-17.
- Nugent and Herrell—G. O. H., Pittsburgh, 12-17.
- O'Hanus, Sam—H. and B., Chgo., 12-17.
- Olopas, Les—C. O. H., Chgo., 12-17.
- ONRI, ADELE PURVIS—Rochester, N. Y., 12-17.
- Orpheus Comedy Four—Pastor's, N. Y., 12-17. Victoria, N. Y., 12-17.
- Palotta, Grace—Orph., N. Or., 12-17.
- Pantzer Trio—Keith's, Prov., 12-17.
- Papina—Keith's, Cleveland, 12-17.
- Parker's Dogs—Proctor's 5th Ave., 12-17.
- Pasco and Wilcox—Trent, Trenton, N. J., 12-17.
- Pattersons, Bounding—Circus Carre, Amsterdam, Holland, 1-15. Coliseum, London, Eng., 19-Jan. 18.
- Paulton and Dooley—Proctor's, Newark, N. J., 12-17.
- Piccolo, Midge—Howard, Boston, 12-17.
- Picos, Two—York St., John, N. B., 12-17.
- Pierce and Matzee—Columbia, St. Louis, 12-17. C. O. H., Chgo., 12-17.
- Pierce, Florence—9th and Arch, Phila., 12-17.
- Pink, Bell—Columbia, St. Louis, 12-17.
- Powell's Marionettes—Hathaway's, New Bedford, Mass., 12-17. Maryland, Balto., 12-17.
- Probst—Orph., N. Or., 12-17.
- Proctor, The—Columbia, Cincinnati, 12-17.
- Quigley Brothers—Olympic, Chgo., 12-17.
- Quinn Trio—Haymarket, Chgo., 12-17.
- Racket and Hazard—Star, Hamilton, Can., 12-17.
- Raford and Valentine—Hippodrome, Birmingham, Eng., 12-17.
- Rapp, Sisters—M. H., Boston, 12-17.
- Rastus and Banks—Empire, Sheffield, Eng., 12-17. Palace, Hull, 12-17.
- Raufman, Reba—Alhambra, London, Eng., indefinite.
- Redhams Dogs—G. O. H., Pittsburgh, 12-17.
- Reed and Shaw—Orph., Denver, 12-17.
- Reno and Richards—H. and S., N. Y., 12-17.
- Reynard, Ed F.—Pavilion, Newcastle, Eng., 12-17. Pavilion, Glasgow, Scotland, 12-17.
- Rlanos, Four—Keith's, Phila., 12-17.
- Rice and Cady—Haymarket, Chgo., 12-17.
- Rice and Cohen—Proctor's, Albany, 12-17.
- Rice, Fanny—Victoria, N. Y., 12-17. Chase's, Wash., 12-17.
- Richings, Caroline—Howard, Boston, 12-17.
- Rice and Prevost—Shea's, Buffalo, 12-17.
- Richardson Lavender—Boston, Lowell, Mass., 19-24.
- Riva Brothers—Howard, Boston, 12-17.
- Rio Brothers—Trenton, N. J., 12-17.
- Ritchie Duo—Columbia, Bklyn., 12-17.
- Roberts, Four—Broadway, San Bernardino, Cal., 5-18.
- Roberts, San Diego, 19-Jan. 1.
- Rod and Ponies—Proctor's 23d St., 12-17.
- Rooney and Bent—Columbia, Cincinnati, 12-17.
- Rossaire and Doretto—Orph., Bklyn., 12-17.
- Rostow, A. P.—M. H., Boston, 12-17.
- Royal, Charles E.—Lyric, Lincoln, Neb., 12-17.
- Russell and Thurne—Keene's, Bklyn., 12-17.
- Russell, Dorothy—Orph., Kansas City, 12-17.
- RYAN, THOMAS J. AND MARY RICHFIELD—Olympic, Chgo., 12-17. Haymarket, Chgo., 12-17.
- SABEL, JOSEPHINE—Olympic, Chgo., 12-17. Haymarket, Chgo., 12-17.
- Saona—Keene's, Bklyn., 12-17.
- Sarony—Keene's, Bklyn., 12-17.
- Sato, O. K.—Apolo, Vienna, Austria, 1-31.
- Scholder, Helen—Proctor's 125th St., 12-17.
- Scott Brothers—Keith's, Cleveland, 12-17.
- Scott, Margaret—Keith's, N. Y., 12-17.
- Semon, Charles—Keith's, Prov., 12-17. Keith's, N. Y., 12-17.
- Shearn and Walsh—Poll's, Bridgeport, Conn., 12-17.
- Sheppard and Ward—Howard, Boston, 12-17.
- Sheridan and Forest—Boston, Lowell, Mass., 19-24.
- Sherman and De Forest—Keith's, N. Y., 12-18. Proctor's 23d St., 12-17.
- Shields, Ella—Pavilion, London, 29-indefinite.
- Silvers, The—Columbia, Cincinnati, 12-17.
- Simon and Gardner—Trenton, N. J., 12-17.
- Simon and Parke—Haymarket, Chgo., 12-17.
- Slipoffski, Mme.—Cook's, Rochester, N. Y., 12-17.
- H. and B., Bklyn., 12-17.
- Slocum, Ed—Nickelodeon, Boston, 12-17.
- Smalley-Arthur Sketch Club—Keith's, Prov., 12-17.
- Kith's, Boston, 12-17.
- Smrl and Kessner—Orph., N. Or., 12-17.
- Smith and Bronson—Haymarket, Chgo., 12-17.
- Smith and Fuller—Proctor's 23d St., 12-17.
- Smiths, Aerial—Keith's, N. Y., 12-17.
- SNYDER, HUCKLEY—Poll's, New Haven, Conn., 12-17. Poll's, Hartford, 12-17.
- Sorraker Brothers—Shea's, Fall River, Mass., 12-17.
- Spadoni—Keith's, Boston, 12-17.
- Sparrow—M. H., Boston, 12-17.
- Spessary's Band—Orph., N. Or., 12-17.
- St. John and Le Veire—Haymarket, Chgo., 12-17.
- St. Louis, St. Louis, 19-24.
- Stahl, Rose—Keith's, Prov., 12-17. Park, Worcester, Mass., 12-17.
- Stanley and Wilson—M. H., Boston, 12-17.
- Stembler, Sallie—Proctor's 5th Ave., 12-17.
- Stuart—Chase's, Wash., 12-17.
- Sullivan and Pasquetti—Orph., Omaha, 12-17.
- Sully Family—Pastor's, N. Y., 12-17.
- Summerville, Amelia—M. H., Boston, 5-10



**VAUDEVILLE**

**ST. LOUIS, MO.**—The bill at the Columbia 12-1 is excellent and embraces the Carter-De Haven 8-1 tette, the Great Thereses, Thorne and Carleton, Haye and Healy, Polk and Kollins, Jack Gardner, Lawson and Namon, Rose Lee Tyler, Pierce and Malzee, Ken Kennedy and James, George Aumlin, and the kindromere. The Columbia has had a succession of big weeks.— At the Standard the Morning Glories started 11 with The Devil's Daughter, Clarence Wilbur, Louise Hartman, Nat Bernard, Rita Cooper, Elsie Harvey, Lillian Hathway are in the co. The two front rows are

**LANCASTER, PA.**—Orange Street Opera House. This house has been leased for two years by S. Morton Cohn and Eduard Mozart, representing the Continental Vaudeville Association. Continuous performances of vaudeville will be given, with a change of bill weekly. Guy L. Wonder of this city has been engaged as treasurer. The bill for the opening week 12-17: Hennings, Lewis and Hennings, Barrington and Ma

Vehicle, an Alfa, Jay Farge, Armstrong and Holly, Sgt./, Closed for repairs, will open on



**SALEM, MASS.**—Mechanics' Hall (J. E. Moore, mgr.): Closed for repairs; will open 26.







**GREEN DAY.**—THEATRE (John B. Arnold, mgr.): Marie Wainright Nov. 27; good business.



Ralph Stewart 29 delighted his house. Wizard of Oz 1 more than met expectations of full house. Rudolph and Adolph 4; S. R. O.; pleased better than any comedy this season. Harrison J. Wolfe 5 failed to appear. Mummy and the Humming Bird 8. Frank E. Long 11-18. Sambo Girl 14.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, mgr.): By Right of Sword Nov. 30; good house. Mantell Opera co. in scenes from Carmen and Faust 2; house crowded. Wizard of Oz 3; crowded house. Kennedy's Players in Midnight Express 4; good house. Mummy and the Humming Bird 11. Sambo Girl 23. James Corbett 14.

**RACINE.**—BELLE CITY OPERA HOUSE (C. J. Feiler, mgr.): Village Postmaster 2; good production; very good co.; light business matinee; fair evening. To Die at Dawn 4; very satisfactory play; capable co.; fair business; well satisfied. Wizard of Oz 7. Human Hearts 11. J. J. Corbett in Pals 12. Davidson Stock co. 25-31.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Himmelein's Imperial Stock co. Nov. 28-3 in The Lost Paradise, To Be Buried Alive, Roanoke, Slaves of the Mine, King of the Desert, Dark Side of a Great City, Back Among the Old Folks, East Lynne; large houses prevailed; audiences highly pleased. Mummy and the Humming Bird 12.

**JANESVILLE.**—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Mantell Opera co. Nov. 29 delighted good audience. Rudolph and Adolph 30; fair house and performance. Kennedy Players 1-3; moderate business; average repertoire co. Wedded, but No Wife 16.

**SHEBOYGAN.**—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Ralph Stuart in By Right of Sword 2; large and appreciative audience; co. good. Rudolph and Adolph 3; good business. Wizard of Oz 6; S. R. O. Mummy and the Humming Bird 10.

**EAU CLAIRE.**—GRAND OPERA HOUSE (C. D. Moon, mgr.): Eva Tanguay in Sambo Girl 3; good business; highly pleased. York State Folks 7. Wedded, but No Wife 12. Jeffersons in The Rivals 14. Cousin Kate 22.

**LA CROSSE.**—THEATRE (J. Stras, mgr.): Eternal City Nov. 30 pleased good house. Eva Tanguay in Sambo Girl 2; fair business. York State Folks 5; good house.

**ASHLAND.**—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Way Down East Nov. 30; excellent performance; good house. Mack-Armour co. 5-10.

**KENOSHA.**—RHODE OPERA HOUSE (Joe Rhode, mgr.): Village Postmaster 4; full house; S. R. O.; performance good; pleased.

**BARABOO.**—GRAND OPERA HOUSE (F. E. Shultz, mgr.): Country Kid Nov. 28; good house and co. Kennedy Players 8-10.

**WAUSAU.**—GRAND (C. S. Cone, mgr.): Mantell Opera co. 3 pleased good house. Rudolph and Adolph 5 pleased fair house. A Royal Slave 8.

**ANTIGO.**—NEW OPERA HOUSE (Max Hoffman, mgr.): Mack and Armour Comedians Dec. 28 instead of Nov. 28.

## WYOMING.

**RAWLINS.**—OPERA HOUSE (T. H. Frow, mgr.): Mack Swan Theatre co. Nov. 28 in Lighthouse Robbery. Down by the Sea 29. Jesse James 30; excellent co.; fair business. Nettie the News Girl 5 pleased good house.

**CHEYENNE.**—TURNER HALL THEATRE (H. A. Clarke, mgr.): Ten Nights in a Bar Room Nov. 28; poor co.; small business. A Texas Steer 6. Mason and Mason 10.

**LARAMIE.**—OPERA HOUSE (F. E. Root, mgr.): Nettie the News Girl 3; excellent co.; good business.

## CANADA.

**QUEBEC, QUE.**—AUDITORIUM THEATRE (A. J. Small, prop.): J. E. Frow, mgr.; Tiddie Dee Winks Nov. 28-30; fair business. Cazenueve Stock co. presented very amusing comedy. Le Voyage de Mr. Perichon. 1-3, and were rewarded with usual good patronage. Pousse Cafe opened 5-7; both vaudeville and musical comedy pleased good house. Cazenueve Stock co. in Marie Jeanne 8-10. Fortune Teller 12-14. Cazenueve Stock co. in Le Casque de Fer 15-17. Hurly Burly 19-21. Cazenueve Stock co. 22-24.

**VANCOUVER, B. C.**—OPERA HOUSE (E. R. Bickert, mgr.): Thomas Jefferson in Rip Van Winkle Nov. 22; good performance. Candida 28; splendid play; well acted. Rose Melville in Sis Hopkins 28 pleased. Arizona 30; good performance. Haverly's Minstrels 2; large business. Devil's Auction 6-7. Shore Acres 10. Pette Pette 13, 14. Princess Chie 16. Von Yonson 19. Florence Roberts 20, 21. Everyman 23, 24. PEOPLE'S THEATRE (Carl Berch, mgr.): Southern Romance 28-3 pleased.

**WINNIPEG, MAN.**—THEATRE (C. P. Walker, mgr.): Billionaire Nov. 30-2; S. R. O.; enjoyable. Harold Nelson co. 3; big attendance. Rudolph and Adolph 9, 10. Tenderfoot 12, 13. Sign of the Cross 14-17. Rivals 19-21. Candida 22-24. Haverly's Minstrels 26, 27. ITEM: William Lackaye, of Willis Stock co., had his leg taken off here, owing to blood poison setting in after an accident. He was married here last September.

**SYDNEY, C. B.**—LYCEUM (R. J. Macadam, mgr.): Stetson's U. T. C. Nov. 29-1; crowded house; hundreds turned away; performance good. ITEM: Manager Macadam has secured management of King's Theatre, Glace Bay, and Alexandra Park in the same town. With a drawing population of nearly 20,000 in and around Glace Bay, and 11,000 in Sydney, there is a splendid outlook both from a business and dramatic point of view.

**LONDON, ONT.**—GRAND OPERA HOUSE (F. X. Korman, mgr.): On the Suwanee River 1; fair performance and business; Stella Mayhew's absence from east decided loss. Earl of Pawtucket 3; two first-class performances; good co.; satisfactory business. Candida 5; light attendance; deserved much better. Liberty Bells 6; disappointing performance; fair house. Little Outcast 9, 10. King Dodo 14. Paula Edwards in Winsome Winnie 16.

**HAMILTON, ONT.**—GRAND OPERA HOUSE (Whitney and Small, props.; A. R. London, mgr.): Lawrence D'Orsay in Earl of Pawtucket 1; delicate performance; large and fashionable audience. On the Suwanee River 2, 3; two very fair performances; pleased audience. Candida 6; splendid performance; large and well pleased audience. Liberty Bells 7. Lewis Morrison in Faust 10. King Dodo 12.

**OTT. CATHARINES, ONT.**—GRAND OPERA HOUSE (H. Wilson, mgr.): Irene Jeavon's Stock co. Nov. 28-3 pleased good audiences; specialties very clever; co. strong. Plays: A Wife's Devotion, King's Evidence, Demon and Pythias, Brother Against Brother, Driven from Home, Little Outcast 15. Paula Edwards in Winsome Winnie 19.

**ST. JOHN, N. B.**—OPERA HOUSE (A. O. Skinner, mgr.): Dally Stock co. Nov. 29-3 in New Dominion and Fighting Bob; fine performances; good business. Co. goes on short tour 5-7, returning and opening 8 in A Runaway Match. Stetson's U. T. C. opened three nights and matinee 5-7; good business and performance.

**BELLEVILLE, ONT.**—CARMAN OPERA HOUSE (S. C. Carman, mgr.): Harry Lindlay in My Uncle from Japan Nov. 28. Dunn Family Abroad 29. Fatal Wedding 30. How a Woman Loves 1. Stowaways 2. Circus Girl and Are You a Mason 3. Performances fair; average attendance.

**BRANTFORD, ONT.**—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Irene Jeavon's Stock co. 5-10 in Self Accusation, King's Evidence, Demon and Pythias; fair houses; good performances; specialties above average. Brother Against Brother, Young Girl's Wrong, A Father's Curse balance week.

**CHATHAM, ONT.**—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Sons of Scotland Concert Nov. 30; first-class; good house. Melster Quartette 5; splendid satisfaction; good house. Little Outcast 9. Ermine 13, 14. King Dodo 17. Fortune Teller 26.

**OTTAWA, ONT.**—RUSSELL THEATRE (P. Gorman, mgr.): Liberty Bells 9, 10. Girl and the Bandit 12, 13. GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Tiddie-dee-Winks 1-3 drew large, well pleased audiences. Pousse Cafe 8-10.

**GALT, ONT.**—SCOTT'S OPERA HOUSE (J. D. Egan, mgr.): Little Outcast 5; small house; capable co. Irene Jeavon's Stock co. 12-17 (except 13). King Dodo 13.

**GUELPH, ONT.**—ROYAL OPERA HOUSE (L. S. Higgins, mgr. and prop.): Guy Brothers' Minstrels 1; fair house. Joe Marks co. 5-10. Al. H. Wilson 13. Winsome Winnie 17. Fortune Teller 20.

**ST. THOMAS, ONT.**—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): Lawrence D'Orsay in Earl of Pawtucket 2; large and very enthusiastic house. Liberty Bells 5.

**BERLIN, ONT.**—OPERA HOUSE (Frank Ford, mgr.): Marks Brothers Nov. 28-3. Little Outcast 6; clever co.; good business. Martin's U. T. C. 14.

**WOODSTOCK, ONT.**—OPERA HOUSE (Charles A. Pyne, mgr.): Little Outcast 7 pleased topheavy house. King Dodo 15. Winsome Winnie 16 canceled.

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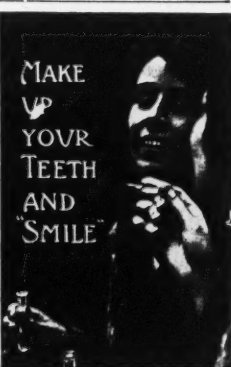
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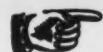
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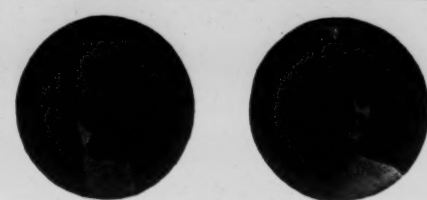
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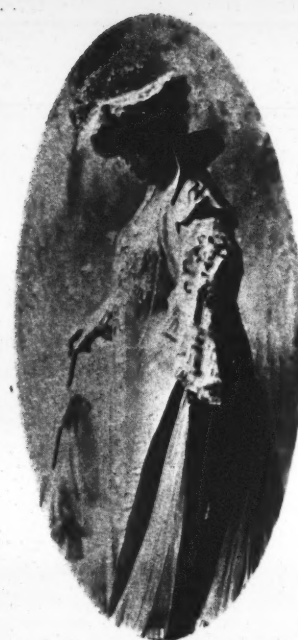
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